"A Question of Virility," by Otis Skinner

THE NEW YORK

DRAMATIC MIRROR

CHARLOTTE WALKER

MARCH 1, 1911
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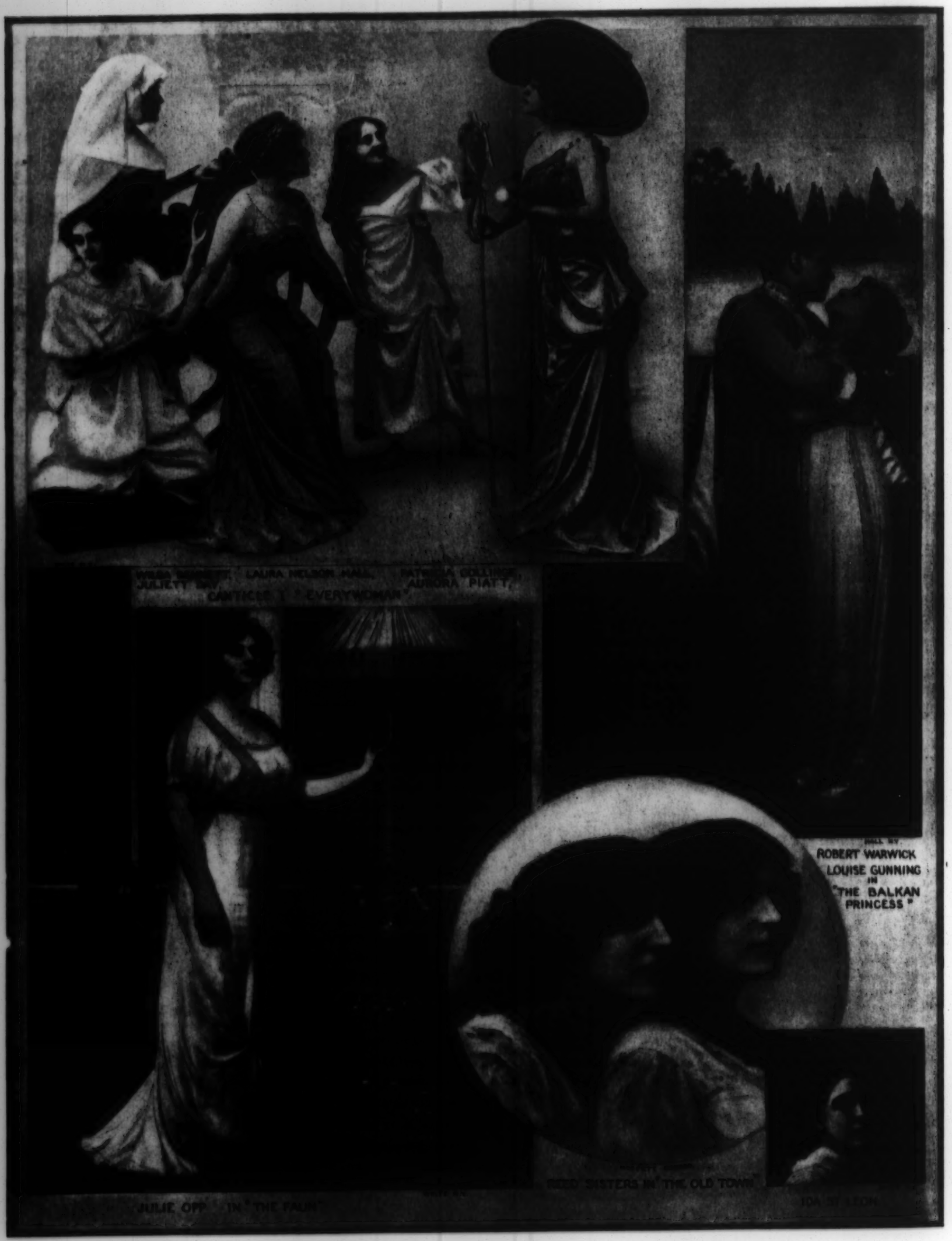
Types and Versatility, According to Holbrook Blinn


CANTICLE
EVERYWOMAN
ROBERT WARWICK
LOUISE GUNNING
IN
"THE BALKAN
PRINCESS"

THE DRAMATIC MIRROR COMPANY
HARRISON GREY FISKE . President
LYMAN O. FISKE, Secretary and Treasurer
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Collegiate Drama Study

COLLEGES AND UNIVERSITIES are broadening their dramatic studies, and more and more, as they experiment with production through the medium of their dramatic clubs and societies, they are showing a new dignity in selecting and new earnestness in representing drama.

Formerly, in too many cases, the work of representation by these college bodies was regarded as in the nature of a "lark," the selections more commonly being of light pieces or of local burlesque of the dignified. But now there seems to be a design to take the drama seriously, for even in comedy there is a desire to represent earnestly and in line with study which is recognized as having more than a momentary value.

Even the minor schools, or those of a less general fame and scope in an educational sense, are alert to make the most of their opportunities in production. But the advancement of the larger educational institutions in this matter is notable, and the fruits of earnestness are by no means confined to locality. Dramatists are being developed by the universities, while many a graduate now seeks the profession of the actor as a vocation, with results and promise to the good of all concerned.

A production of Trelawney of the Wells by the Dramatic Club of the University of Minnesota the other day was made the occasion of a suggestive criticism by Professor RICHARD BURTON, who held that the justification of college dramatics is dual in that they may be made a valuable part of English culture, and can enable college and town audiences to see plays of worth and significance not otherwise likely to be enjoyed. CHARLES M. HOLT, who directed the performance, in a recent interview advanced the logical theory that universities should stand for the best in drama as well as in other fields of culture. There is hard work, as he says, in the rehearsal of a play for an adequate performance, but the training in memory, precision, promptness, self-control, and more than all these in the spirit of mutual helpfulness necessary for a successful performance, is worth all the time spent.

Moreover, as has been shown in the results at Harvard particularly, earnest study of the drama under skilful guidance awakens and develops talent for one or another department of the theatre that otherwise might lie dormant, its possessors in other circumstances thus failing to find their true vocation or be of valuable service to themselves or the public.

Balancing New Theatre Accounts

NOW THAT THE NEW THEATRE is listening to a common anvil chorus, it is not a waste of endeavor to inquire just what it has done to deserve opprobrium. In its first season, the New Theatre presented fourteen plays, and this year it has given nine. Out of the twenty-three already set before the public, six were classical revivals and seventeen were premieres, for this country at least. Its latest production, The Arrow-Maker, is too new to permit full judgment upon it.

Although from the nature of the case, a long run is an impossibility in a repertoire theatre, the New Theatre has presented at least seven plays in two years which any of the theatres down on Broadway would have counted as more than ordinarily successful. One of the twenty-three was such a fiasco that it never achieved the dignity of a second performance, and two or three others were not matters to boast of.

An examination of the fortunate seven indicates some interesting information about the capabilities of the New Theatre. One revival, The School for Scandal, need fear comparison with few of the famous casts that elsewhere have presented the mellow old comedy. One melodrama, The Nigger, while unpleasing in theme, is a play of such virility and truthfulness that spectators never come away from it with composure unruffled. The Nigger is so forceful a play that another manager has taken it on the road this season with two companies. Two English plays of whimsical comedy and yet of serious import, Don and Nobody's Daughter, have pleased audiences quite as notably by their acting as by their ideas. They will both remain in the New Theatre repertoire.

The other three plays, almost half the list, fall into a class that lends particular individuality to the accomplishments of the New Theatre—poetical drama. Sister Beatrice, The Blue Bird, and The Piper are so poetical in atmosphere, conception, and treatment that almost any commercial manager would have shied at them. Nowhere else could drama of this sort have found so ready a hearing. It is precisely the sort of thing that an institution with the aims of the New Theatre ought to do and ought to do well. In these three plays, the New Theatre has reached the fairest and finest expression of its individuality. It is not to be supposed that the theatregoing population of Manhattan and its environs will subsist exclusively on such aerated diet, even though it would do Manhattan no harm; consequently one may wish that the New Theatre had caught as many fish on other lines. After all, the chief success has been scored where it does most credit to the institution.

The gratifying record of poetic drama at the New Theatre attracts attention to one unvarying characteristic—sadly enough, rather unique in New York—that has marked every performance, with the exception of Mary Magdalene. The taste of every production has been unimpeachable. Refinement and idealization have found expression in lines, acting, scenery, and accessories. Vulgarity has not been included in the equipment of the building, and the tawdry double meaning has been unhesitatingly eliminated. After all, one always goes to the New Theatre secure in the expectation that self respect will not be offended by anything on the stage. Where the New Theatre has failed, it seems to have fallen short of its own standards rather than the standards of other theatres in New York.

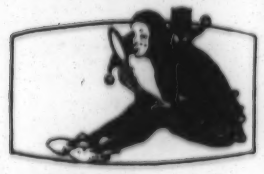
Significant Figures

THE IMPRESSION that women rather than men support the theatre is strengthened by the showing made last week on the initiative of CHARLES FROHMAN, who was recently requested by the Dramatic Department of Harvard University to furnish statistics in proof of his contention that the fate of the drama in America is in the hands of women, and that they make and unmake plays.

Mr. FROHMAN took measures at each of the five theatres in which he had attractions playing to record the exact number of men and women in the audiences. A record was kept for each night for the week and an average was computed. It was found that seventy-two per cent. of MAUDE ADAMS' audiences in Chantecler at the Knickerbocker were women; that they constituted sixty-seven per cent. of ETHEL BARRYMORE's in the J. M. BARRIE plays at the Empire; sixty-eight per cent. of OTIS SKINNER's audiences in Sire at the Criterion were women; sixty-seven per cent. of BILLIE BURKE's in Suzanne at the Lyceum, and sixty-three per cent. of those attending PAUL M. POTTER's French farce at the Garrick. The general proportion for all five productions was between sixty-eight and sixty-nine per cent. of women.

Several years ago it was found that the percentage of men and women at the musical comedies was almost even, but there is no doubt that audiences attending the drama show more women than men. The lessons conveyed by this fact are suggestive to authors as well as to managers. What women like in the drama and what they do not care for as a sex should be fairly well known, without labored argument or psychological deduction.

THE USHER



AN ACTRESS of note announces, with the air of one conveying a novel idea and promising an unusual achievement, that next season she will play Hamlet.

"There may be scoffers at first," she ingenuously says, "but I know that my friends will support me. I have made a long and exhaustive study of Hamlet, which I consider to be Shakespeare's greatest play, and I shall continue my research during the rest of the season and throughout the Summer rest. I expect to demonstrate that a woman can portray this difficult role as well as, if not better than, a man."

Well, many actresses have essayed Hamlet with varying results.

Perhaps Charlotte Cushman was the greatest woman Hamlet, and she played the part before this actress who now declares her purpose was born. And Miss Cushman was by no means the first woman player to appear as the melancholy Dane.

Mrs. Bulkley played Hamlet in Edinburgh, Scotland, in 1785. Mrs. Powell appeared in the role at Drury Lane, London, not long afterward; Sarah Siddons played the part; so did Mrs. Glover, in 1826, and Mrs. Battersby in 1822.

Among the Frenchwomen who have played Hamlet are Sarah Bernhardt and Madame Judith.

In this country many actresses have appeared in the character besides Charlotte Cushman, who also assumed the strongly masculine roles of Romeo, Claude Melnotte, and Cardinal Wolsey. Other women in Hamlet in America were Mrs. Blinn, Mrs. John Barnes (at the Park Theatre, New York, in June, 1819), her daughter, Mary Sanford Barnes, Mrs. Eliza Shaw (Mrs. Tom Hamlin), at the old Bowery Theatre in 1840; Melinda Jones, Mrs. John Drew, Nancy Wallack, Clara Ellis, Kate Reignolds, Louise Pomeroy, Mrs. Scott Siddons, Emma Waller, Mrs. Nunns, Alice Marriott, Adele Belgrade, Charlotte Crampton, Winnette Montague, Mrs. Brougham Robertson, Anna Dickinson, Rachel Denver, Susan Denin, Mrs. F. B. Conway, Sophie Miles, Viola Whitcomb, Eliza Warren, and Clara Fisher.

So the woman Hamlet is no novelty, and more often than otherwise she has been a disappointment.

♣

The Toronto *News* for Feb. 18, gave over its dramatic page to the scintillations of an editorial constellation recruited from the actors and actresses congregated in Toronto on that date. Thais Magrane, leading woman of The Spendthrift company at the Princess Theatre, spoke editorially upon the constitutional inability of the profession to sink personal animosities deep enough to form a permanent organization that would demand fair compensation for services rendered. Actors will never achieve equality with the Bottle Corkers *et alters*—at least, so far as a union is concerned—although they may undo some of the labor of the Bottle Corkers.

Edna Aug, the chorus lady at the Grand Theatre, declared that women should sit on juries—just like that. She knows that she could behave with a proper observance of conventional etiquette, if she were empaneled, and she has bought a new paneled skirt to prove it. The hand that rocks the cradle could make any jury act like a pin-wheel.

Will M. Cressy, of the vaudeville team of Cressy and Dayne, at Shea's Theatre, discouraged amateurs by the *ex cathedra* statement that they are futile and uncalled for. The statement is attributed to Edward Mawson, of The Spendthrift company. An elimination of amateurs might thin the annual stream of professional recruits, so Mr. Mawson's view becomes intelligible.

Manager Hale, of The Chorus Lady company, described the beneficial effect of phonographs in cow stables, the object being to turn the Canadian city into Toronto the golden, with milk and money blest. Certain records, no doubt, might make the sympathetic kine yield butter already wrapped for the market. Think of using "A Hot Time in the Old Town Tonight" in the poultry yard. Boiled eggs for breakfast.

Corinne Lehr, of the Gayety Theatre, tried to interview the leading lady of her company on reciprocity. The leading woman looked up from her knitting—she was knitting some foot-warmers for her brother at college—and asked if reciprocity is a new breakfast food. All Miss Lehr knew about it, was how the word is spelled; consequently the victim of the interview decided not to commit herself to any incriminating statements for fear of getting involved in a lawsuit with the Pure Food Commission.

When the theatrical managers of Toronto reciprocate, and invite the local editors to perform in one of the theatres, the occasion should be one of joy. The date for the affair has not been set.

♣

A Mr. Henderson, of North Carolina, has been named to write a biography of George Bernard Shaw, possibly to fill a long-felt want. Mr. Shaw, talking of the project, said in London, the other day:

"He wrote me, apparently under the impression that I was an impudent young man of about fifteen years. He wished some particulars of my career for about half a page. He discovered to his astonishment that to write a history of me would be to write a history of the last quarter of the nineteenth and probably the first quarter of the twentieth century."

Mr. Shaw professed to be awaiting the biography with terror. He said he had corresponded much with Mr. Henderson, and had told him a lot of things which he had utterly forgotten, but probably his statements were contradictory. Mr. Shaw said in conclusion: "When the book appears I will probably have to leave the country."

But why should Mr. Shaw have confined the period of his dominating influence on world affairs to the "last quarter of the nineteenth century and probably the first quarter of the twentieth century?"

His placid modesty surely leads him to an unjust estimate of his sway and weight.

What about the "dark backward and abyss of time" and the wonder-secreting future?

♣

Russell Craufurd, the veteran actor, writes to THE MIRROR, under the date of Feb. 18, from Bermuda, where he has gone, as he says, "to escape the blizzards of New York," just as he goes to his bungalow in Maine to escape the humid heat of Summer.

"And a delightful change it is," says Mr. Craufurd. "Temperature between 60 and 70, sun shining and flowers blooming."

Mr. Craufurd is a confirmed anecdotist, and in Bermuda he ran directly into an event which furnished him a fond example.

"Tommy Atkins," says he, "is persuaded that there is no place like good old England. Last Monday a memorial to Sir George Somers was unveiled with great pomp. A number of soldiers were present.

"One Tommy said to another: 'Who was this George Somers?'

"'Why,' replied the other, 'he discovered Bermuda.'

"'Wot?' exclaimed the first. 'Give him a memorial for finding this blasted 'ole?'"

♣

May Robson played in St. Paul the other night for the benefit of the Police Benevolent Association of that city.

She was honored before the event by receiving an appointment as a special policeman.

This was no novelty, but the manner in which the honor was conferred was unusual. The ceremony of her initiation as a "copper" was by substitution.

Sergeant Reuben Wright of the force delivered an "address of welcome" at Police Headquarters, making his remarks to a large poster bearing Miss Robson's portrait that had been hung in a conspicuous place. "You are now one of us," said he, and then he carefully adjusted a police badge to the gown in which the actress was shown in the picture.

♣

The mantle of Ibsen has fallen—and fallen in Texas.

An apostle in Dallas has completed The Doll's House by adding a fifth act. Report says: "In this act Nora finds employment as nursery governess in a Norwegian family. A theft is committed, and every one except Nora can find vindication. In her despair she goes back to her husband and then the miracle of miracles happens—he goes to the home of Nora's employer and announces that he is the thief. He takes Nora's sins on his own shoulders."

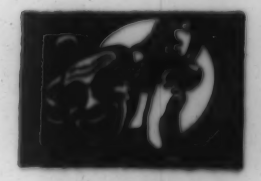
If Ibsen had cared particularly about elucidating the miracle of miracles, he probably would have written the fifth act himself. At least, the lady in Dallas—it was a lady, you may be sure—has found a new and harmless pastime in completing unfinished masterpieces, a much more sensible amusement than putting together picture puzzles. If Ibsen had a sense of humor—which one may doubt—he won't turn in his grave.

Hall, N. Y.

MILITARY ENSEMBLE, "A MAN'S A MAN,"

In "The Balkan Princess."

A QUESTION OF VIRILITY



By OTIS SKINNER

A MAGAZINE ARTICLE by James L. Ford, published some time ago, pointed out in an ingenious manner one of the secrets of the appeal of the stage play to the audience—the appeal for pity that inferiority makes to a power above it. In other words, the audience, feeling secure, prosperous, well-fed, and comfortable in their orchestra seats, have a tolerant and sympathetic interest in the sorrows of Uncle Tom and Camille and the blind Louise; they weep and smile, and thank their stars that they are not such as these pitiful figures of stage romance. The author's argument went further and his instances were broadly listed, from the comic character who gets into a series of laughable predicaments to the perplexed and soul-tortured Hamlet. Mr. Ford presented this as the alpha and the omega of the appeal of the acted scene.

He is unquestionably right as far as he goes, but this one view of the bond of sympathy between actor and audience expresses only a part of the charm that acting has for the spectator. There are other and many characters in the drama that win the auditor's admiration, perhaps even his envy. Parts of vigor and force call for no pity from the "front of the house."

There is a line of Shakespearean characters, for instance, that appeals through their very brilliancy and attractiveness—Portia, Beatrice, Marc Antony, Petruchio. The two women are of the most ingratiating of Shakespeare's heroines, while the two men come under the head of sure-fire parts. Whoever heard of an unsuccessful Antony? I have seen the part very inadequately treated, physically, mentally, and histrionically, but I have yet to see the Antony that didn't get his half-dozen of calls at the end of the great oration scene.

Lady Teazle, save for a few moments of humiliation in the screen scene, scores through her spirit, her confidence, and her dominance in the acted scene.

It has been my experience to find the most effective characters those in which I could fairly bully an audience—browbeat them, as it were—until their emotions seethed.

I recall as a unique experience that with the part of Phillippe Bridau in The Honor of the Family. While studying and rehearsing the play, I saw a rather sinister, unprincipled knave who knew neither conscience nor consideration, whose attitude toward women was that of a beast and toward the world that of an assassin. I didn't undervalue his confidence, his joy of living, nor his unquenchable good humor that burst forth in the dismalist situations, but these qualities I did not expect to score irresistibly with my audience. At times in the days of working out the detail in the play a member of my company would say, "I think there's a laugh here at this line of yours. Shall I wait my speech for it?" I would reply that I felt the humor of the line or situation, but that I didn't believe that in the tensity of the melodrama the audience would be inclined to give way to mirth. I felt that the spectator would be so shocked at Phillippe's rascality he would feel only resentment at his insistent humor.

Sarony, N. Y.

OTIS SKINNER

I was wrong. Colonel Phillippe Bridau won out not because of his bad qualities, but because of the overwhelming appeal of his good ones, and the audience went out of the theatre feeling they had made the acquaintance of an attractive, engaging fellow. It was my audience that taught me how to play the part; they insisted on liking the Colonel, no matter how black he was painted.

It is the same with many parts in the plays of modern American life. The dominant, confident, aggressive man; the woman of unruffled spirit and perfect poise; the good-natured cynic; the peaceful, fine-spirited, wise old lady or old gentleman, these are the characters that we take away with us from the playhouse and recall always with delight.

I am far from saying that the whole secret of stage portrayal lies in an exhibition of the qualities I have named, nor even that the most profound effects are not produced through pity or horror. The art of Rostand is generally directed to an appeal for sympathetic pity and we are bullied a great deal by the braggart Cyrano, but we weep at his heartaches; and Chantecler is but Cyrano over again in his position on the stage. L'Aiglon is all pity—and such heartfelt pity! I do not believe that East Lynne or Frou-Frou will ever cease to afford the keenest melancholy joy to our women theatregoers—or, at least, the principle in which these plays are constructed will never die—but this class represents but one phase of the attractiveness of the theatre.

We admire heroism; we like triumph; ovations to the conqueror can never fail to stir our blood, even though the victor be valiant in a barnyard or a hovel. It is the quality which can express these aspects of life, that it is of the highest importance for our rising young actors to cultivate, if we would save our stage from complete emasculation. Something called grip or confidence, control or mastery, the capacity for holding an audience in one's hand and for turning their emotions at will—that keeps the art of the actor supreme.

To maintain this position, the actor must seek to affect his auditor rather than himself. In reading an interview with some stage favorite I am much amused over the statement of the interviewed that he "feels" his characters so profoundly. This is but a lesson that one learns in his dramatic primer. He must have the capacity for emotion or Heaven forfend he should ever be an actor! Until he can harness and confine his machine and control it by the merest touch of his finger, he is but an amateur. Power—controlled, calm power, with its inevitable result of finished work—is what our dramatists and actors need to sell their very souls to possess, if we would keep our playhouse from being turned over to the vaudeville manager. Not that I wish to see the stage a sort of sublimated prize ring and its exponents cave dwellers, but I can only deplore that with all the fine intellectual endeavor that is being directed toward the theatre, it expresses itself in the infinite fussiness of little things. To adapt Laertes' line about Ophelia: "Thought and affliction, passion, Hell itself, it turns to favor and to prettiness."

For years we have been working toward elaborate and ingenious methods of doing nothing in the theatre. Let us wake to the fact that the only sign of perfect health in any institution is in its virility.

Otis Skinner

TO PRODUCE ANTIGONE

THE Dramatic Art Society of the Cincinnati School of Expression, Edna Mannheimer, director, will produce Sophocles' Antigone on March 10, for the benefit of the Greek department of the University of Cincinnati.

The English translation used has been specially made for this performance by Dr. Joseph Edward Harry, head of the Greek department. Mendelssohn's setting of the choral odes will be sung by a male chorus of sixteen of Cincinnati's foremost soloists, under the direction of Louis Ehrgott.

Special scenery and costumes are being prepared. An orchestra of fifteen will play the incidental Mendelssohn music. The cast includes Danesi Matthews, Anita Lazaron, Norma Seebode, Leland McMurphy, Andrew Streng, Edward Sussdorf, Elmer Knippling, Arthur Harris, and Morris Lazaron. The chorus includes Frank Loewe as chorus leader, and Hougaard Nielsen, James Harrod, Frederick Mees, Will C. Smith, Joseph A. Panther, Samuel Hall, Harry F. Foote, Charles H. Greene, William Steltenpohl, Russell Dunham, S. Winston Coffman, Stanley Baughmann, Herbert O. Schatz, David Grodsky, and W. P. Whitlock, and many others will take part.

THE MATINEE GIRL

ELLEN TERRY, departing these shores, leaves many persons impressed with the approachableness of persons who are worth while and the humility of the truly great.

Eddie Lyon, the manager of the New Theatre, is one of those who delightedly received such lesson. Miss Terry appeared at the New Theatre one afternoon while a Damrosch concert was in progress. Mr. Damrosch permits no entrances to be made in the auditorium during a number. Of this Mr. Lyon regretfully informed Miss Terry.

"Very well," she responded with the Terry smile before which all troubles flee away, "I'll just wait here."

The New Theatre providing no seats in the foyer, Miss Terry sat down upon the marble steps.

"Do come into the office, Miss Terry," entreated the shivering Mr. Lyon.

"No, thank you. No! No!"

"But you are sitting in a draft."

"My dear boy, I have been brought up on drafts. If you can tell me where there's a better draft than this, I'll sit in it."

Five minutes later Mr. Lyon was called forth to pacify an actress of whom he has never heard, but who demanded that rules be waived because of her "standing," and that she should be allowed to enter during the number.

Her managers tell that Miss Terry met with a shrug, then a good-natured laugh, the need of traveling from Urbana to Chicago, a four and a half hour ride, in a day coach. Lesser inconveniences have caused hysteria to lesser folk.

Daniel Frohman says that he heard a rich, deep voice saying to his treasurer during the run of Sumanne: "Please give me two of your worst seats."

Mr. Frohman, recognizing the voice, hurried forward.

"My dear Miss Terry," he exclaimed, "let me give you a box!"

"No, thank you, Mr. Frohman. I am late and I want to slip in without making any disturbance."

Mr. Frohman narrated this little story later at a manager's dinner, adding:

"A fourth-rater would have sent her footman for a box."

In The Happiest Night of His Life we encounter the comedy twin of Marie Cahill. Miss Cahill has been characterized as "the laziest comedienne on the American stage," because she secures her effects with less apparent effort than do any of her funny sisters. Now comes Victor Moore, who makes you laugh without seeming to one-third try. You feel a shade irritated with him and yourself because it is, or seems, so easy.

Say "Have you heard Sallie Stembler sing?" quickly and listen for what happens. If you haven't a clear and certain enunciation, or if you have been inebriating, the "sses" will be hopelessly mixed, and the "t" moved along to the end of the sentence. But listening to Miss Stembler is much more pleasing than quick-action pronunciation of her name. The old sneer about the vaudeville voice perishes in her presence. Although she and the varieties are intimately acquainted Miss Stembler's voice is like chimes rung in a velvet hung room. She has a smile like a sunrise. Welcome, Sallie Stembler!

The Happiest Night of His Life contains another surprise. Our old friend, Junie McCree, who has made hopeful and hopeless love to prima donnas on the Greatest Street for a decade, greets us as a dancing comedian, a policeman disguised as a butler, and so successfully that he casts no envious glance at Jack Henderson, who is still loving the prima donnas.

"Yes, yes. She has it," said White Whiskers, the man who remembers. "It," as he translated the pronoun, referred to the "sparkle of Rose Marie Rene." We were appraising the equipment of Alice Brady in The Balkan Princess.

To those who haven't long memories, or those who do not unduly exercise them, this pretty, vivacious girl was simply "Billy Brady's daughter." That is distinction enough for a girl of nineteen who this Winter made her professional debut, after an education period divided nearly equally for fourteen years between the Convent of the Holy Angels at Fort Lee, St. Elizabeth's at Madison, N. J., and the Conservatory of Music in Boston. To have a father who is so young that certain of the Rialto promenaders dare still to call him "Kid Brady," and so alive that others have named him "The Triple Dynamo," is a good beginning in the matter of prestige and heredity. Though, to have heard her father's judgment: "You'll get on because you have ambition and energy. You have talent, too, but I don't care a snap of my finger for talent unless you have the ambition and energy to keep on studying and developing"—was the best of all beginnings.

White, N. Y.

ALICE BRADY

But White Whiskers, looking beyond the immediate family background, saw in another that Rose Marie Rene, who, dying before she was thirty, left two children, Alice, aged five, and William A. Brady, Jr., aged three. A year later the small William A. Brady died in New York while his father was managing an enterprise in San Francisco. Alice Brady is much like her mother, who came to this country from Paris, I have heard, when she was two years old with her parents, Jacques and Julie Rene. She made her debut in the first production of The Twelve Temptations, the programme for which introduced her as "Renee, the Transformation Dancer." She was twenty when she married Mr. Brady, and made her first appearance in the legitimate drama in her husband's dramatization of "She." Amineh was the part of her creation in The Irish Arab, which was Mr. Brady's dramatisation of "The Veteran." On the birth of her daughter Mrs. Brady retired from the stage, only occasionally, as has always been her husband's habit, filling a yawning void in a cast in some sudden emergency, to save a play. She died after a brief, painful illness, at twenty-nine.

"It was characteristic of Rose Marie Rene," said White Whiskers, "that she left behind a snug little fortune and bequeathed it all to her husband. The virtue of economy was bred in the bone by her French ancestry. Once in her husband's early ventures as a manager he came home and told his wife that next day he would become a bankrupt. To his amazement his young wife smilingly produced a bank book of whose existence he had not known, determinedly pressed it into his hands. It turned the tide of the Brady fortunes. Sixty thousand dollars she left, when she died, unreservedly to him."

When Bobby Hunter said to Stella Hammerstein with bullet-like directness: "Would you like to play Vice in Everywoman?" the impressario's brilliant daughter inclined to peevishness.

"What have I done that I should be cast for a hideous old witch?" she frowned.

"My dear Miss Hammerstein," retorted Colonel Savage's useful man, "if you knew anything experimentally about vice you would know that it always appears in the guise of youth and beauty."

"Oh, well, then, maybe," returned Miss Hammerstein, and she took the part home with her.

Ordinarily of most gentle manner, Mabel Bert last month assumed a new and ill-fitting hauteur that distressed the Sire company, of which she had been one of the most popular members.

"I never saw such a change in any one in my life," asserted Arthur Row, who plays Veronoque.

"But, perhaps, we ought not to condemn her unheard," suggested the peacemaking leading woman, Izetta Jewel.

"That's true. Let's ask her why," agreed Mrs. Otis Skinner.

Miss Bert, being requested to explain why she now regarded humans from the clouds, when she had formerly looked at them face to face, and hand to hand; why she locked her dressing room door while she wrote long letters; why she never joined the spreads in the theatre between matinee and night performances; why she had for four weeks enveloped herself in an air of exclusiveness and mystery.

"Four weeks!" responded Miss Bert with an absent look. "Yes, so it is, four happy, happy weeks."

"What?" pressed Miss Jewel, though with trepidation.

"That I have been a grandmother."

"Oh! Ah! M! M!" The members of the committee stared at each other.

"Yes. It's a little girl. You remember how devoted my daughter Edna Bert, now Mrs. Harvey L. Johnson, of Tacoma, always was to the West?

"She was born in California, and whenever her tours took her beyond the Allegheny Mountains she began writing, 'This glorious West.' When the news of my little granddaughter's debut in the drama of life came I kept my word to name her. I telegraphed: 'Glorious news from the glorious West. Why not Gloria?'

"And lately if I do seem a person apart it is because I am absorbed in one of two subjects, either what gift I shall buy for the baby to-day, or how soon after the season closes I can reach Tacoma to introduce myself to my granddaughter."

A shocking rumor, beginning behind the scenes at every performance of Excuse Me, echoes reverberatingly along Broadway. Moreover, the rumor is true, for I have been at some pains of telephoning and of tea-table talk to verify it. The story is that one of the best actors in the cast of the Pullman palace car farce is playing without a salary. An intelligent and amiable actor is giving his best efforts to the management for nothing. In him the dream of Rudyard Kipling has been fulfilled: "No one shall work for money, but each for the joy of the working." The name Snoozleums never appears on any pay envelope, yet Snoozleums never makes an appearance without making a hit. Even this white poodle tossed from arms to arms as though he were a feather stuffed cushion, smiling in the faces of all who handle him, wagging his tail with an "I love my art" vehemence might be moved to protest, were it not that he is deeply attached to a young woman in the company. Snoozleums works for love's sake. He is Ann Murdock's dog, and appearing on the stage with her every night is only part of the one long, sweet game that life is to him.

THE MATINEE GIRL.

THE MASK.

The Mask for the first quarter of 1911 has been issued. Its first pages are devoted to a discussion of the early Italian theatre. Signed articles are contributed by Philippe Monnier, Dr. Michele Scherillo, and Joseph Baretti. Gordon Craig adds some epigrams on "Symbolism," and the remainder of the number is taken up with book reviews, foreign notes, and editorial paragraphs. Curious prints of seventeenth century designs are reproduced in great number.

PLAYS OF THE WEEK

NEW THEATRE—THE ARROW MAKER.

Drama in three acts, by Mrs. Mary Hunter Austin. Produced Feb. 27, by the New Theatre.

Choco	Stewart Baird
Winnedunah	John Sutherland
Pamaquash	Reginald Barlow
Yavi	Albert Easdale
Fleetfoot	Edwin Cushman
Tawwots	Pedro de Cordoba
Seegooche	Ethel Brandon
Tiawa	Helen Reimer
Wacoba	Olive Oliver
The Chisera	Edith Wynne Matthison
Bright Water	Leah Bateman-Hunter
White Flower	Elsie Herndon Kearns
Tuiyo	Lewise Seymour
Seyavi	Barbara King
Simwa	Frank Gillmore
Great Hawk	Ben Johnson
Rain Wind	E. M. Holland
Haiwai	Mary Doyle

In The Arrow Maker Mrs. Austin sets out to prove that the same human emotions throb beneath the red skin that beat in the breasts of the other color-differentiated races. Her drama certainly indicates kinship among the races, and most plausibly so. It is startling at first and a bit amusing to hear streams of perfectly good English pour forth from highly painted and glaring Indians, but once the story gets started you forget the medium of language. The story is absorbing, though lacking great dramatic strength; the scenes are as picturesque as any seen at the New Theatre, and the introduction of Indian dances and other characteristic customs of the race are both interesting and instructive. Mrs. Austin knows her Indians. She believes that the same qualities predominate in them that she finds prominently displayed in members of her own race.

Chisera, the Indian medicine woman of the Sagharawites, by the very nature of her communion with the gods, was separated from the others of her tribe as a superior being; but her humanness craved for love, for a husband, for children, and for all the other joys of her kin-women. On the fine looking, brawny young Indian, Simwa, she lavished all the passion of her bursting heart. Through her prayers to the gods he became leader of the tribe, whose aged chief, Rain Wind, was incapacitated for warring, and led them to victory over the Paintes; but Simwa was an ungrateful villain. He forgot Chisera and married the chief's daughter, Bright Water. Chisera's love grew tense with jealousy, but a denunciation of her by Simwa before the assembled tribe awoke her desire of revenge. She determined to cease her prayers, on which his power depended. Simwa began to lose his luck and with it the respect of his tribe. Chisera was deaf to the pleas for alleviation of their condition. Even threat of death could not move her. Jealousy and hatred had crushed out her supernatural power. In the very crisis, however, her pity and love for the little children became stronger than her baser emotions and her inspired gift returned. Simwa was degraded. Great Hawk assumed charge and went forth, presumably to victory, accompanied by the prayers of Chisera and the joyful hopes of the others.

Unfavorable criticism of either the production or the interpretation is well nigh impossible. Individual opinions of the Indian character may differ from Mrs. Austin's conception, but one who knows little about the Indian from contact could hardly dispute any of the author's premises. The play shows deep study and a logical denouement. That Indians were and are actuated by the common human impulses of love, jealousy and hatred is undoubted. Perhaps, however, we should not have expected quite so much poetry from the half breeds, though, whether that poetry is due to Mrs. Austin's art or is inherent in the subject does not matter—our dramatic literature is enriched thereby.

The three scenes—in the foothills of the Sierras, the valley of the Sagharawite, and in the mountains—are delightfully beautiful. For the last production of the season the New Theatre, always lavish with exquisite scenery, has created a new standard for itself. The lighting effects are superb.

Every member of the company does excellently. Miss Matthison has done nothing better than Chisera. Miss Oliver and Miss Reimer give strong, vivid individuality to their respective roles, and strength is also the most noticeable quality of Miss Bateman-Hunter's performance. Miss Kearns and Miss Doyle have greater opportunity than in previous productions and show in their work that the year in minor roles has not been in vain. Miss Brandon at times is unconvincing, due, it would seem, to an overnicety of pronunciation. Frank Gillmore makes a strikingly commanding red man, E. M. Holland as the old chief is his usual sterling self, Ben Johnson is very good as the rough Great Hawk, and Pedro De Cordoba as Taywots can overemphasize, usually a fault with him, to his heart's desire, without harming his role.

It is doubtful whether The Arrow Maker would have received production outside the New Theatre. Such an unusual play, so academic in content and intent, would scare the average manager, and the fate several seasons ago of The Red Skin, in which the characters, as in The Arrow Maker, were all Indians, would justify that reluctance. However, its production by the New Theatre does credit to that institution.

HERALD SQUARE—EVERYWOMAN.

Modern morality play in five canticles, by Walter Browne, music by George Whitefield Chadwick. Staged by George Marion. Produced Feb. 27. (Henry W. Savage, manager.)

Nobody	H. Cooper Cliffe
Everywoman	Laura Nelson Hall
Youth	Patricia Collinge
Beauty	Aurora Platt
Modesty	Juliett Day
Conscience	Wilda Bennett
Flattery	Frank Lacy
Truth	Sarah Cowell Le Moyne
King Love the First	Edward Mackay
Bluff	Henry Wenman
Stuff	John L. Shine
Puff	Richard Lee
Passion	Sydney Jarvis
Time	Barry Maxwell
Wealth	Frederic de Belleville
Witless	Hubert Osborne
Age	McIntyre Wickstead
Greed	Kathleen Kerrigan
Self	Jean Barrein
Vanity	Vivian Blackburn
Vice	Stella Hammerstein

A serious comic opera sounds like a paradox, yet Everywoman comes nearer to the modern musical comedy in its methods than to any other form of dramatic composition. Despite musical and terpsichorean embellishments, however, Everywoman points to no elusive moral, but spells it out letter by letter on every possible occasion.

The plot belongs to the nomadic class, along with The Blue Bird. The heroine, Everywoman, with her three counsellors, Youth, Beauty, and Modesty, set out on a quest for Love, expecting to find him in the playhouses of the city. To Passion, she sacrificed Modesty; to Wealth, she sacrificed Beauty and Youth. Reduced to beggary, she found only Truth for her companion to lead her home, where Love was waiting by the fireside. Modesty, escaping her captors, also returned to the refuge of Everywoman's home.

Besides the very obvious lesson to be drawn from the main story, other morals are sewn upon the fabric of the action, mostly applicable to the stage. As the theatrical nature of the drama is so fundamental, the attempt has been made to load on devices until the performance shall carry weight by sheer artifice. That is the reason why Everywoman resembles musical comedy. Gorgeous settings, fanciful costumes, stage tricks effected by lights, choruses, solos, ensemble carnival scenes—all have been pressed into service to add every possible variety, contrast and brilliancy to the picture. Although most of this appliqué work helps, or at least does not hamper, the action, one could subsist on a little less banquet in the third act, and one considerably less Broadway revel in the fourth. The restraint of the first act in this matter set a standard of dignity not improved upon by later developments. The law of building piquancy to a fitting climax obviously guided George Marion, who staged the play, and the law is worth observing under all circumstances. It may be borne in mind, however, that all this cloud of superimposed artifice detracts from the moral effectiveness of the drama, despite the sobriety of the final act, and sends the audience away with the impression that they have had considerable heterogeneous amusement. Whether to stick to the muttons and to shorten the performance, or to add tinsel and to lengthen it, may well have made the producer hesitate. This time, he added. The wisdom of the action will be tested by the record of Everywoman.

To cast such a play must have been a task of particular difficulty. Although Laura Nelson Hall plays adequately and always presents a portrait of beauty, she fell far short of the possibilities of her role. The thousand and one shades of inflection and expression that might have made a wonderful, vivid, sympathetic creation of Everywoman, were hardly suggested in her dispassionate, immobile impersonation. Several others were similarly cramped in their interpretations, notably H. Cooper Cliffe, who confined his gestures almost entirely to singularly elastic eyebrows.

Sarah Cowell Le Moyne played Truth, as was to be expected, with dignity and sincerity; she was a favorite with her audience. To her pleasing voice Patricia Collinge owes much of her success. Although still rather amateurish, she gives promise of a future. Juliette Day played prettily. Two satirical roles were convincingly handled by Henry Wenman and John L. Shine. Barry Maxwell's work was invariably effective, and Frederic de Belleville made a good deal out of the part assigned to him.

Wilda Bennett sang delightfully, although not always intelligibly. Sydney Jarvis grew quite explosive in his ecstatic lyric, but no encore was demanded.

Those who read Everywoman will be as well satisfied with the passages in verse and with the orthodox doctrine of the morality, but theatregoers will find some acting and much theatrical artifice that will agreeably affect at least three of their five senses.

METROPOLIS—THE FORTUNES OF BETTY

Comedy drama in four acts, by Cecil Spooner, staged and elaborated by Mrs. Mary Gibbs Spooner. Produced Feb. 27 by the Spooner Stock company.

Mark Burton	Rowden Hall
Claud Burton	Joseph Manning
Phil Logan	Philip Leigh
Mr. Meredith	James Furey
Sammy Check	Arthur Jennings
Luke Peterson	James J. Finnegan
Cheerful Charlie	Wallace Owen
Wade Bender	William Dale
Maud Burton	Fannie Louise Carter
Sissy Slenderfish	Grayce Beebe
Miss Henderson	Maude Stevens
Betty Bell Meredith	Cecil Spooner

Miss Spooner could hardly have selected a better play for the initial performance of her stock season than this pleasing little comedy of rural life, which shows the original and entertaining little comedienne at her best. She bowed her appreciation after the first act in a shower of rain, and after the third act, being coaxed by many flowers and bon-bons from the hands of a very enthusiastic audience, expressed her pleasure at returning to New York, and announced her intention, the public willing, of occupying the Metropolis Theatre for the next five years. She declared her willingness to attempt to the best of her ability anything that the people may demand of her.

The comedy is after the prevailing mode of rural drama, but is especially bright in repartee and amusing and pretty situations. The story relates how Betty went to the city and became an actress to escape a stepmother. A few years afterward she is back in her home town, a stranded player, drawn thither on a freight train on which she has fled the law from her enjoined company. Phil Logan, who had been sent on from Washington to investigate certain thefts and missing letters at the post-office, befriends her. It is then that Betty learns that her father is suspected and in other difficulties with Mark Burton, who is known as the richest man in town, and is to foreclose her father's business. Betty instead of running away concludes to stay to help her father. She makes the discovery that it is Claud Burton, the accuser's son, who has been robbing his father's mail in order to obtain money for a woman whom he has left destitute. Betty exposes him and by certain proofs and papers has him imprisoned. Her father, however, loses his position as postmaster through Burton's political influence, but later receives a position in Washington, recommended by Logan, who of course marries Betty.

Perhaps one of the most amusing scenes in the play is in the first act, where Betty practices a vaudeville act with Sammy Check and later starts an unconscious flirtation with Logan. Miss Spooner as a whole has a very acceptable class of players supporting her. Rowden Hall expresses grace and understanding, and Arthur Jennings as Sammy Check and Philip Leigh as Claud Burton did especially acceptable work. This latter gentleman gives a well-rounded and consistent interpretation of his character, interesting and natural. Especial praise also is due James Furey for his presentation of the honest old soldier. The other members of the cast are acceptable with the exception of Miss Carter, who overdid her scorn and forgot the character was at least a lady of some breeding, and William Dale, who rarely was in his character. Maude Stevens is hardly suited for her role and is prone to play to the audience. The mechanical effects of thunder, trains, automobiles and the like are not up to the standard.

(Continued on page 8.)

CHARLES WILLARD DEAD.

Charles Willard, who has been playing the role of Timothy Rattles, Mayor of Battlesburg, in Get-Rich-Quick Wallingford since that play began its Chicago run at the Olympic Theatre, died at the Palmer House in that city on Monday of Bright's disease. Mr. Willard was compelled to relinquish his role last week because of his illness, but it was not thought his life was in immediate danger.

LOWE ABSORBS MORRIS?

It was reported yesterday that Marcus Lowe and Joseph M. Schenck had bought out the interests of Timothy D. Sullivan and George Kraus in the American Music Hall, and that the purchase also included the interests in the vaudeville circuit of William Morris, Inc.

REFLECTIONS.

Henry F. Greeve, long an advance agent, died last week of paresis at his home, 1392 Madison Avenue, leaving a widow and daughter.

Jenny Joyce, once noted as a music hall singer in this country and England, was taken to the Flower Hospital Monday night critically ill.

John Cort has acquired the New York rights to Lee Arthur's latest play, The Fox, recently produced by Oliver Morosco's Stock company at the Burbank Theatre, Los Angeles, where it ran for eight weeks. Mr. Cort intends to give the play an early production here.

Margaret Illington has closed her season and is in New York.

By a decision handed down in the Appellate Division of the Supreme Court Feb. 24 Klaw and Erlanger are exonerated from paying $50,000 to Marjorie Bond, a chorus girl, who alleged that she received injuries in Washington, D. C., in 1904, when she was appearing in the Klaw and Erlanger production of Mother Goose, by the descent of a forty-pound bag of sand on her neck. Miss Bond brought suit under her own name, Marie Berta.

Helen Reimer A. E. Anson Teresa Maxwell-Conover E. M. Holland Pamela Gaythorne

HONORA'S PARENTAGE DISCLOSED

Scene from "Nobody's Daughter"

LYCEUM—SEVEN SISTERS.

Domestic farce in four acts, by Ferenez Herczegh, translated by Ferike Boros, adapted by Edith Ellis. Produced by Daniel Frohman, on Feb. 20.

Mrs. Gyurkovics	Clara T. Bracy
Katinka	Alice John
Mari	Carlotta Doty
Ella	Eva McDonald
Mici	Laurette Taylor
Verka	Gladys Smith
Lya	Virginia Hamilton
Klara	Orilla Mars
Baron Radvanyi	Wilfred Draycott
Baron Gida Radvanyi	Gaston Bell
Count Feri Horkoy	Charles Cherry
Miska Sandorffy	Shelley Hull
Joni Teleky	John B. Hollis
Janko	Bernard Thornton
Csori	Albac Sandor

In Hungarian society where matrimonial conventions inexorably consign to helpless spinsterhood a girl whose younger sister marries before her, seven daughters may be considered a very well disguised blessing, particularly when the middle one turns out to be such a hoyden that she places her sisters' chances in further jeopardy by getting herself expelled from a convent school. That is what Mici did—the naughty girl. Who would want to marry into such an outrageous family? Count Feri Horkoy wanted to, because he danced with this same Mici at the masked ball which caused her expulsion from school. So that is the way the whole play came about.

For Katinka, the oldest daughter, Horkoy trapped Baron Radvanyi in the pantry. Miska Sandorffy, having a tender regard for colonels' wives in general, made love to Sari, under the impression that she was the Baron's wife. Gida Radvanyi, languishing with a blighted affection because his uncle had married Katinka, finally declined into the willing arms of Ella. When Horkoy, who had pulled the strings in each case, demanded the stipulated three kisses from Mici, the family rushed in and the gentleman was forced to propose. Of course, Mici, although she refused him then, later paid the wager like an honorable sportsman, and decided to marry the horrid man.

From the instant that Mici and Horkoy lay the bet in the first act, of course, the whole plot is laid bare. Suspense can be sustained only by details clever enough to keep the spectators wondering how the three girls are going to be disposed of. It is obvious, even, that one act is devoted to each candidate for matrimony. The three male victims, though they prove complacent enough after the sword of Damocles has fallen, are quite unsuspecting up to the instant of slaughter. Consequently, the three episodes must increase in zest. They do. The third takes place in the girls' bedroom, but it is conducted in an eminently proper fashion for all that; all the implications are opaque enough to suit the most sensitive moral retina. It is barely possible that this was done by the adapter; if so, thanks are due Edith Ellis. Despite the similarity of the intrigues, they are sufficiently diversified in details to avoid monotony.

The lines, usually straightforward, glitter with unusual life, and make capital out of the simplest material. That is one particular charm of the play. Mici, it is true, deals out some very sophisticated bits of wisdom for a schoolgirl, and in language that would turn a rhetorician green with envy. That convention we gladly pardon, because greater fidelity to facts might be a bore. Anyway, the play is a farce, so why stick at a gnat?

Seven Sisters has clever lines and rapid movement. What more does it need? Good acting, to be sure. As a rule the acting flies well, for what the cast lack in subtlety they make up in animation. Greater volubility than Charles Cherry displayed would have been unnecessary; less would have been ineffective—it would not have covered up an occasional unfamiliarity with lines, both on his part and on the part of others. A prettier sentimental scene than the wooing of Pierrot and Pierrette in the third act, in the midst of the comedy, one would not ask to see. It was quaintly written and charmingly played. In it Mr. Cherry was materially assisted by Laurette Taylor, because she understands the value of a demure demeanor in exchanging badinage. Her alteration from naive quiescence to artless exhilaration illustrate the utility of contrasts. Her excursions into pathos in the last act were no less delightful and convincing. Despite an excessively American voice, Miss Taylor always pleases.

Highly commendable support, individual in tone and convincing in color, was given by Clara T. Bracy, Alice John, Wilfred Draycott, and John B. Hollis. To these should be added the three younger members—Gladys Smith, Virginia Hamilton, and Orilla Mars. Shelly Hull left a curious impression because of his uneven achievements; he worked consistently and willingly, but the machinery often showed. Carlotta Doty and Eva McDonald, though competent, did not play with the ease and finish that the others had mastered. Gaston Bell has not left his amateur days far afield.

Seven Sisters will please most spectators, because it is gay and unaffected. The marvelous thing about it is that an intrinsically Hungarian farce could be so successfully adapted for the American market.

Bartlett, Chicago.

MAXINE ELLIOTT

On Tour in "The Inferior Sex"

CRITERION—THE HAPPIEST NIGHT OF HIS LIFE.

Musical comedy in three acts, book by Junie McCree and Sydney Rosenfeld, music by Albert Von Tilzer, staged by George Lederer. Produced Feb. 20, by Frazee and Lederer.

Harry Jelliman	Phil Ryley
Martha Jelliman	Julia Ralph
Popsy	Sallie Stembler
Tom Dawson	Jack Henderson
Minnie Randolph	Annabelle Whitford
Mrs. Clark	Leola Lucey
Mrs. Dearborn	Lillian Stanton
Mrs. Washington	Rose Leslie
Mrs. Madison	Maud Le Roy
Mrs. Monroe	Dorothy Page
Mrs. Adams	Beryl Marsden
Mrs. Wabash	Edythe Gilbert
Mrs. Lake	Bessie Stewart
Officer Flannigan	Junie McCree
Herman Schultz	Will A. McCormick
Dick Brennan	Victor Moore
Mrs. Ricketts	Mae Phelps
Jane Ricketts	Gertrude Vanderbilt
Popsy's Little Sister	Emma Littlefield
Anastasia McIntyre	Charles R. Walt
Nell Grogan	Jack Fairbanks
John	James C. O'Neill
Dan	Victor H. Bosardt
Tom	George W. Steteler
Pete	Edward C. Yeager
Chimmy	Harry Smithfield
Post L. Carried	Henry Ward

It is to be feared that Victor Moore's New York engagement in his present musical setting will not include the happiest nights of his life. He deserves, for past performances at least, more happiness than such a concoction as that which Rosenfeld and McCree have mixed can hope to afford him. Whatever chance The Happiest Night of His Life may have against the numerous dainty musical plays now on Broadway is pretty slim, for it is a reversion to the old type of American clap-trap musical "show." The music is fairly pleasing, but the comedy is sadly lacking in humor.

The story is outlined in the first act and then forgotten. Tom Dawson has taken $500 from his uncle to pay his debts or to gamble or to do something or other. Just what he has done with the money doesn't matter. The exciting fact is that Tom must get $500 to prevent his uncle from discovering the theft. His friend, Dick Brennan, suggests that Tom invite his uncle, Harry Jelliman, on a joy tour of New York's underworld, the expenses of which Jelliman will pay. Uncle Harry falls in with the idea and parts with $500. Tom gets the money and then takes his uncle to a soiree at the home of Mrs. Ricketts. There Jelliman flirts with the pretty girls and with the members of the Chicago Delegation Protective Order of Young Widows. Tom has the money and Jelliman has a good time. Hence general satisfaction.

Mr. Moore is in a sorry plight. He can't sing, he

Byron, N. Y. Teresa Maxwell-Conover A. E. Anson Mrs. Dellenbaugh E. M. Holland

DISCUSSING HONORA'S FUTURE

Scene from "Nobody's Daughter"

doesn't dance, and he is not debonnair. He could, however, use some good slang effectively in such a piece. Mr. Moore, it will be remembered, was the Kid Burns of Forty-five Minutes from Broadway, and made such a hit in the part that George M. Cohan wrote The Talk of New York, a sequel to the earlier success, and starred him in it. Mr. Cohan is the only one who can write that sort of play, and who can give Mr. Moore what he seems to need. The Happiest Night of His Life is a bad imitation of a Cohan "show." The slang and jokes are stale and savor of small-time vaudeville.

Junie McCree, one of the co-authors, has treated himself to a large slice of the unleavened pastry and adds to the general tiresomeness. Mr. McCree tries hard to be funny, but his methods are more of the burlesque house than of a first-class Broadway theatre. Jack Henderson acts like a recent recruit from the chorus. His "girlish" behavior detracts from his singing and dancing, both of which have merit. Sallie Stembler, at times, is amusing in a low comedy part. She is limited by a paucity of good material. Julia Ralph is satisfactory in a colorless role. Emma Littlefield does a vigorous dance well, and Will A. McCormick is excellent in his unnecessary role.

Phil Ryley Mae Phelps, Gertrude Vanderbilt, and Annabelle Whitford capture whatever honors may be lying around. Mr. Ryley is the only one of the cast who does real acting. His is not a display of personal traits, but a characterization. Miss Phelps is the best vocalist of the company, but gets little of the musical score in her role. She deserves a "fatter" part. Miss Vanderbilt is sweet and charming, and dances prettily. Miss Whitfield's chief success lies in her own beauty and her gorgeous gowns. She has a fair voice and much assurance, thereby commanding attention.

The lyrics are inferior to the music. The musical numbers are pleasing, although they display no genius. The feature song, "New York and Chicago," a comparison of the beauties of the two cities, is infantile in conception and appeal. Mr. Moore has two talking songs, "There's One Born Every Minute," a very good satirical number, and "Twenty-four Hours of Love," a mawkish arraignment of the divorce evil.

The young women of the chorus are youthful and pretty, but the men look like the victims of many a wrathful Winter.

MAJESTIC—ABORN OPERA COMPANY.

The Aborn Opera Company began its season of grand opera in English at the Majestic Theatre, last Monday night, with an excellent performance of Puccini's Madame Butterfly.

An overflowing house cordially welcomed the production, and had no reason to complain of any serious shortcomings. If the chorus was somewhat inadequate that was offset by the high-class work in the solo parts, and the masterly efforts of Carlos Nicosia, whose orchestra of forty-five pieces, under his competent leadership left nothing to be desired.

The roles were all well given, especially the male parts. Dora De Fillippe as Cho-Cho-San, sang the title-role. Henry Taylor was the Lieutenant Pinkerton, Ottley Cranston was the American consul, Sharpless, Rudolph Koch took the part of Guro, the marriage broker. These roles were very acceptably rendered. Joe Fulton as Kate Pinkerton, Arthur Rollins as Prince Yamadari, Saul Roselle as the Bonse did nicely, and the remainder of the company included Arthur Douglass, Fred Chapman, W. Ormsby, Kate Regan, Julia Lambert, and Mary O'Kui. Miss Lois Ewell alternates in the title-role with Miss De Felippe, and Ellen James and Miss Houston shared the role of Susuki, the nurse.

IRVING PLACE—HIGH POLITICS.

Comedy in three acts by Richard Skowronnek. Produced on Feb. 21.

Duke Ottomar ..... Werner Franz
Von Pfundtmann ..... Ernst Robert
Princess Adalgisa ..... Ella Robba
Dr. Hillung ..... F. W. Staudte
Maria ..... Bertha Kleen
Jonas ..... Siegfried Bruck
Rosa ..... Selma Weber
Merck ..... Hans Hansen
Schoepfle ..... Heinrich Oesfeld

It was a difficult task that the players of the Irving Place Stock company took upon themselves when they attempted to please a small audience with Skowronnek's Hohe Politik (High Politics). Their heroic methods came to naught with the material supplied them by the author. In spots the dialogue was crisp and bright, but in the main the speeches were long and dull, the action halty, and of dramatic situations there were but a few. High Politics will not rule long at this playhouse.

Jonas is the leading figure. Sales commissioner for a woman artist, Maria, wife of Dr. Hillung, he establishes himself in the household of the latter and quickly becomes the domineering factor. The Hillung establishment adjoining that of Ottomar, Duke of Laxenburg-Wettenstein, is connected by secret passage and panel doors with the royal mansion. A gay lothario, the Duke, bachelor ruler and last of the reigning family of the Duchy, who has had various affairs of the heart and has been prevented from a morganatic marriage through the activities of the astute Minister of State, Von Pfundtmann, is planning for a liaison with the artist wife, his neighbor. Ottomar has caused his patriotic minister sleepless nights through fear that his state will pass to Prussia if his ruler dies without issue.

The services of Jonas, a Jew with an eye to business and an undying craving for a decoration, are enlisted by Von Pfundtmann. The dialogue and scene between these two provide the one bit of real comedy during the evening. The last hope of continuing the dynasty is the ruler's marriage to Princess Adalgisa. Jonas arranges for an accidental meeting of the couple at the artist's apartments, as the Duke himself has refused to listen to any matrimonial entanglements. Jonas gaining cognizance of the clandestine meeting to take place between the Duke and Maria, succeeds in getting the latter out of the way and substitutes the young princess. The pretty face captures the flirtatious ruler who proposes and is accepted before he learns the identity of his intended victim. Explanations follow and the young ruler accepts the situation. Jonas has prevented an embarrassing adventure and succeeded where diplomatic talents had failed. He receives his decoration, but his joy is alloyed with chagrin when no one congratulates him upon his success.

To Siegfried Bruck belong the honors of the evening. In facial expression, intonation and gesture he typified the character which Jonas was intended to represent. His comedy was unstraint and his methods are consistent and convincing. Ernst Robert gave an intellectual portrayal as the minister and was capital in his scenic with Jonas. Werner Franz made a satisfactory Duke with a pleasing personality. Thoroughly girlish and vivacious was Ella Robba's performance of the youthful princess. Selma Weber was pleasing as Rose. Bertha Kleen gave her customary clean cut characterization, handling a thankless role admirably.

Hohe Politik was repeated on Thursday and at the Saturday matinee.

MARTHA.

Martha was revived at the Irving Place Theatre on Feb. 20 with a splendid cast re-inforcing the regular stock company. This is in line with the plans of Director Burgarth to offer a number of the standard operas during the season.

The guest of the occasion was Emil Fischer, the popular baritone of the Metropolitan of fifteen years ago. A crowded house greeted the veteran's temporary return to the boards and he was the recipient of splendid floral tributes. Herr Fischer sang the role of Plunkett, one in which he had often been heard, and while his voice lacked the strength of former days, it rang true and resonant. His poise and grace combined with his unctuous humor, should prove instructive to some of the younger generation which surround him.

Werner Alberti was at his best as Lionel. He

Wasse, N. Y.

MARGHERITA SARGENT
In "Excuse Me"

PERSONAL

Bangs, N. Y.

GAYTHORNE.—Pamela Gaythorne, who recently joined the New Theatre company to appear in the English comedy, Nobody's Daughter, is a young English actress who made her debut on this side early this season. Miss Gaythorne was engaged by the Shuberts, first being cast in Butler Davenport's comedy of New York life, Keeping Up Appearances, which lived a short life at the Comedy Theatre. Miss Gaythorne was one of that excellent company which included Zelda Sears, Amelia Gardner, and J. Harry Benrimo, and won commendation from the critics. In her present role Miss Gaythorne has even greater opportunity to show the real depth of her ability. When Nobody's Daughter leaves the New Theatre (it is announced that the production will be forced to seek new quarters because of the success of The Piper and The Blue Bird) Miss Gaythorne will doubtless leave the New Theatre company to continue with Nobody's Daughter, which is, as is not generally known, a William A. Brady production.

JANVIER.—Emma Janvier will have an important role in Fritzi Scheff's new musical play, The Rose Shop. Miss Janvier has long been known as one of the cleverest players of eccentric woman roles. For several seasons she appeared with Richard Carle, making a hit almost as great as the star's, and then went with George M. Cohan. Miss Janvier has not been in Broadway since The Silver Star.

CARTER.—Mrs. Leslie Carter has been talking with some of the suburban newspaper men and telling them of her Shakespearean ambitions. She expects, so she says, to essay the role of Hamlet and show others how much better a female Hamlet is than the male variety.

GILLETTE.—Before sailing last Wednesday on the *Mauretania*, Charles Frohman announced that he has in mind the presentation in London of William Gillette in the repertoire of Gillette successes, during coronation week. The event should prove a sensation in London theatricals, for it will mark Mr. Gillette's farewell to his English friends. In the meantime, Mr. Gillette will play the extension of his New York farewell at the Empire, beginning on March 13.

ROEBUCK.—Mabel Roebuck, late leading lady in The House Next Door, Idols, and None So Blind, has announced her marriage to Lieutenant-Commander Pope Washington, U. S. N. The marriage was performed some time ago, but news of the event has just been published. Whether the marriage means Miss Roebuck's retirement from the stage is not known, for the happy pair are out of town. Miss Roebuck was one of the cleverer leading ladies of the younger set and gave promise of a future.

KLEIN.—Mr. and Mrs. Charles Klein sailed for Italy on Feb. 22, for a four months' stay. Mr. Klein is taking the trip as a rest from his strenuous season. At the very beginning of the season Mr. Klein superintended the rehearsals and production of his play, The Gamblers, which was the first offering of the newly formed Authors' Producing Company, and which is now running at Maxine Elliott's Theatre. He has just launched Rose Stahl on her way with his latest play, Maggie Pepper, and now considers himself entitled to a short respite from duty.

WARE.—Helen Ware, whom Henry B. Harris raised to a stellar position this season in The Deserters, will have a new play next season. The vehicle thus early chosen is from the pen of George Broadhurst, and is called The Price. This is the play which William A. Brady announced several months ago in his plans for the year. Florence Roberts was mentioned as the star of the piece.

PLAYS OF THE WEEK

(*Continued from page 9.*)

sang with ease and his high notes were taken without a break. Mabel Dunning added a fascinating personality to the role of Martha. Her voice is sweet and pleasing although it lacks volume. Nancy was satisfactorily rendered by Theresa Kennedy. The maids were spiritly acted by Elvira Avon, Else Schneider, Lina Haenseler.

No little praise is due Director Burgarth, who staged the production, for the exceptional proficiency of the chorus. The market square scene was particularly effective and the passing to and fro of the people was accomplished with a naturalness that was most gratifying. A well merited encore was the result of this splendid ensemble. A word of commendation is due an augmented orchestra under the direction of Carl von Wegern who rendered von Flotow's music splendidly.

GARDEN—THE JOLLY PEASANT.

Operetta in prologue and two acts. Book by Victor Leon, music by Leo Fall. Produced Feb. 22, by Gustav Amberg.

Mathaeus Scheichelroither	Konrad Dreher
Stefan	Christian Hansen
Annamirl	Frl. Lotte Engel / Frl. Richard
Lindoberer	Emil Berla
Vincenz	Herr Lippich
Laudaschi	Herr Keller
Lindletshofer	Herr Waltuch
Zopf	Herr Froehlich
Lisl, Kuhdirn	Frl. Dahms
Heinerle	kl. Foerster
Von Grumow	Herr Heine
Viktoria	Frau Barsch
Horst	Herr Buisa
Friederike	Frl. Haeseler
Frans	Herr Bogdahn
Toni	Frau Froehlich

Score another for Amberg. He has effectually solved the problem of bringing the crowds to the Garden Theatre. The instantaneous and emphatic success of his latest offering should start a pilgrimage to a pretty but almost forgotten playhouse. Der Fidele Bauer (The Jolly Peasant) is the joint work of a librettist and a composer, who have pleased American theatregoers with a number of sprightly compositions.

Leo Fall has given his best in The Jolly Peasant, which is rich in melodious, tuneful, and singable music. The operetta abounds in folk-lore compositions, of which he is a master in the handling. The various numbers were repeatedly encored by an audience that packed the house. Victor Leon has supplied a well connected story with sustaining interest, brimful of sparkling comedy and salient epigram, and a knowledge of the people he characterizes.

The scenes are laid in the Austrian village of Oberwang and Vienna. The prologue opens in the former place where Mathaeus Scheichelroither, the jolly peasant, lives with his two children, Stefan and Annamirl. The father, though poor, has scraped and saved with the intention of carrying out the wishes of his dead wife, that their boy be educated for the ministry. With the arrival of the mail coach Stefan takes affectionate leave of his father, sister, and neighboring peasants for the seat of learning, Vienna.

An interim of eleven years has elapsed with the opening of the first act, in which the action is located at the market-place of Oberwang, the celebration of St. Matthews Day being in full sway. Stefan, now a doctor, makes his appearance to the elated father only to announce his immediate departure for Berlin, where he is to marry the daughter of a noble family, von Grumow. His subterfuges to prevent the attendance of his father and sister at the ceremony bring about a realization to his kin of their now different social standing.

Act two finds Stefan elevated to the station of professor and richly housed in Vienna. The arrival of Lindoberer, his father, and sister during the height of a social festivity adds to his discomfiture, but his more subtle wife brings about a happy conciliation of the heterogeneous families. Mathaeus returns home happy in the knowledge of the splendid wife who is his idol's life-mate.

Foremost in the jollity of the entertainment stands Konrad Dreher. His performance of the whole-souled peasant with the high ideals for his son were portrayed with a naivete that endeared him to the hearts of all. His quiet methods are convincing, his humor infectious, and his drollery side-splitting. In his singing, as well as his acting, he never failed to carry the points across the footlights.

The direct antithesis to Herr Dreher's methods were those of Emil Berla. Low comedy pervaded his characterization, but so effective that he shared with Dreher many of the laughs. He was an able assistant in all the fun-making. Christian Hansen sang in excellent voice, and strove manfully to make Stefan a palatable character.

A delightful whist of femininity was Lotte Engel, who appeared in the prologue only. Dainty and sweet, she played and sang with a simplicity that was captivating. Fräulein Richard, who followed her, was as sprightly and engaging as ever. A delightful bit of work was the number by Frl. Dahms and little Foerster as Heinerle, which had to be repeated again and again. Charmingly and graciously did Fräulein Haeseler act the role of Viktoria, the wife of Stefan. The various bits were capitally played.

The stage director, Emil Berla, has done his work well. The choruses were splendidly grouped, and the entire performance ran smoothly without a hitch. The Jolly Peasant continues this week.

EMPIRE—ACADEMY MATINEE.

A large audience found a great deal of amusement in the matinee of the candidates for histrionic fame of the American Academy of Dramatic Arts, at the Empire Theatre, on Feb. 23. The curtain raiser was Shades of Night, a fantasy in one act, by R. Marshall. It tells how Captain Terence Trivett and Winifred Yester watched Sir Ludovic Trivett and Lady Mildred Yester, two phantoms in the haunted room at Trivett Towers, re-enact the tragedy of Lady Mildred's death. Lucile Arnold gave the most colored and varied interpretation of the quartette of young actors, displaying considerable versatility with her scenes of whimsical humor, petty anger, and gentle sentiment. Katherine Vincent, though capable and thoroughly mistress of her role, did not give the impression of other wares at her command than those she displayed. Ernest Rowan's best trait is his evident industry; his poorest is a rather unsympathetic voice. Herman Joslin did not round out his impersonation with as much ease or as much impetuosity as one might have wished. The cast follows:

Captain the Hon. Terence Trivett	Herman Joslin
Sir Ludovic Trivett	Ernest Rowan
Winifred Yester	Katherine Vincent
The Lady Mildred Yester	Lucile Arnold

The second part of the programme was a rather lengthy and somewhat spun out comedy in four acts, entitled Friends of Youth, by Ludwig Fulda. The dramatic conflict rises over the inharmonious dispositions of the wives that the young friends marry. The work of Edward Paul Bern, though still marked by some stiffness, shows a decided improvement over his work earlier in the season. A. M. Botsford, a favorite with his audience, cultivates a limp hand as a sort of trade-mark that may easily be overdone. His performance is graceful. Myron Z. Paulson was successful in his characterization of a stolid German, except in his ultra deliberate speech; that was obviously an artifice. Abner W. Cassidy should be commended for his lively zest. It is easy, however, to pick the lines that seem unnatural to him, for they do not ring with the same spirit. Donald Macdonald earned a bit of applause in a scrap of a role. Alice Newell made her part gentle and appealing; she should beware of sentimentality. A sibilant eccentricity of speech and well assumed haughtiness gave individuality to Ernestine Peabody's role. Laurette Browne has the force for more difficult roles; she should be careful that the force does not lead her into low comedy methods. Mary Alden gave a capital impersonation of a country mouse. Throughout this entire play the stamp of individuality was firmly set on every part. The cast follows:

Dr. Bruno Martens	Edward Paul Bern
Philip Winkler	A. M. Botsford
Heins Hagedorn	Myron Z. Paulson
Waldemar Scholz	Abner W. Cassidy
Stephan	Donald Macdonald
Dora Lenz	Alice Newell
Amelia Siebert	Ernestine Peabody
Toni (Antoinette Leitenberger)	Laurette Browne
Lisbeth Gerisch	Mary Alden

AT VARIOUS PLAYHOUSES.

CIRCLE.—After two weeks of darkness the Circle Theatre has reverted to Marcus Loew's moving pictures and vaudeville.

ACADEMY OF MUSIC.—The stock company at the Academy gave a commendable performance of the old favorite, Camille, last week. The size of the audiences indicates no diminishing of interest in certain quarters in this old play of chokes and sobs. This week, The Charity Ball.

CASINO.—Louise Gunning, Robert Warwick, and all the other members of The Balkan Princess succeeded Marriage à la Carte at the Casino Monday night.

DALY'S.—The New Theatre production of Nobody's Daughter moved down to Daly's Monday night. The original cast remains intact.

EMPIRE.—On March 13 William Gillette will return to the Empire for an extension of his farewell New York engagement in a revival of all his famous successes.

GRAND OPERA HOUSE.—Chauncey Olcott, who played his New York engagement in his new play, Barry of Ballymore, at the Academy of Music four weeks ago, returned for a week's stay at the Grand Opera House last week. Frances Starr in The Easiest Way has succeeded him this week.

NEW THEATRE.—With the transfer of Nobody's Daughter to Daly's Monday night the New Theatre is left with three plays in its repertoire—The Arrow Maker, which was produced Monday night; The Blue Bird, and The Piper. The bills for the week are The Arrow Maker on Monday, Tuesday, Wednesday, and Thursday evenings, The Blue Bird for the Wednesday and Saturday matinees, and The Piper on Friday and Saturday evenings.

WEST END.—Last week Stella Mayhew in The Jolly Bachelors played to large business here. Miss Mayhew's dual role was much appreciated by the audience and her singing received a number of encores. Lucy Weston as Astarita Vandergould was charmingly entertaining. Harold Crane as Dr. Launcelot Lightfoot thoroughly amused the audience. Al Leech as Chase Payne also cleverly played his part, and the rest of the large cast and musical numbers proved a big drawing attraction. This week, Marriage à la Carte.

TETRAZZINI WINS.

Justice Gerard, in the Supreme Court, Feb. 23, dismissed the suit of Isidor Lerner, Madame Tetrazzini's former manager, to recover $39,000 from her, for alleged breach of contract. Counsel for Tetrazzini contended that lack of mutuality rendered the contract void. The contract stipulated that the prima donna must sing three times a week at $500 a performance, but did not bind her manager to give her three performances a week.

HOLBROOK BLINN

A TWENTIETH CENTURY AMERICAN

CIVILIZATION is constantly busying itself with turning out various well defined types, and Holbrook Blinn excellently illustrates what the Western Hemisphere has recently contributed to progress. It would be futile to speculate upon what he would have been in the land of the Pharaohs or of Charlemagne, for, although his prototypes must have existed, they would have been so colored by their own times as to bear little external resemblance to Holbrook Blinn. In other words, the actor is an incarnation of the twentieth century, and of the American twentieth century at that.

He strikes you first as a very complete and distinct personality, well trimmed and polished, but not embellished with any filigree work. In his youth—not so very far away, chronologically speaking—he may have been a firebrand with a propensity for wandering near powder magazines. Indeed, he suggested as much in connection with his journalistic career at Leland Stanford University. Time, however, has knocked the nonsense out of him and left him a graver and a wiser man, who knows the difference between fact and fancy. Without robbing him of lively cheerfulness, experience has deepened the sober grooves of his mind and sharpened his mental vision. Most of this change, you feel, has been wrought by contact with humanity—not with books. Books may be Mr. Blinn's constant recreation, but they are not his business.

"The reception of The Boss in New York has pleased and in a manner surprised me," said Mr. Blinn as he led the way into the quietude of the library at the Lambs' Club. "We expected that the play would build up its clientele, but we did not expect it to be so entirely successful from the initial performance." He halted before two chairs by a long window that commanded a view of a perfectly uninteresting block across the street. The best of such a vista is its absolute impotence to distract the attention of the spectator for a moment from more important business elsewhere.

"The success of The Boss on the road was indicated before we came into the city, so now that New York has turned a friendly face on us, our minds are quite at rest." As Mr. Blinn has had considerable English experience, the conversation drifted to the chances of the play in London. The speaker added: "Whether The Boss will ever be tried on London audiences, I can't say; certainly I do not expect to play it in England. I am inclined to think that the drama is too local in theme and in idiom to suit our British cousins, any way. Of course, its reception across the sea would depend almost entirely upon circumstances, because as a rule people rather than plays succeed. Aside from the very dubious suitability of the drama to trans-Atlantic tastes, one would have to consider the censor."

Mr. Blinn lighted a cigarette, but even this diversion did not lull his activity. While he is sitting still he shows the power of training over instinct, for his natural inclination is toward movement. Brisk mental application is apparently the only adequate substitute for physical exercise.

Further referring to England, the actor continued: "The censorship is a useful institution, for England at least, particularly as Mr. Redford has fulfilled his duties without prejudice. The danger lies in the fact that everything depends upon one man's opinion. For example, The Three Daughters of M. Dupont, which Lawrence Irving played in this country last year, was not licensed, although it did not appear to be so bad as all that to us. After The Boss had been through the censor's hands, I fancy there wouldn't be much left for the actors, because of the abundance of American idiom.

"Although I am not prudish, I am occasionally offended by plays that I see in New York, and sometimes by plays which give general satisfaction. This is more especially the case when the play is beautifully produced and well played, for a questionable production works a serious injury not only to the morals of spectators, but to other plays. Insidious, highly spiced affairs create a depraved taste for more of their kind. When the theatre furnishes absinthe people won't ask for anything so innocuous as soda water. Suggestion is far more insidious than directness. That is the deadly quality of plays that are really too bad to be so well done. I prefer to have the author come right out, bing! with it, as Sheldon does in The Boss. French farces may be able to jingle by delicate situations; the husband ruffles his hair and slams a door and the audience laughs without thinking. English, however, doesn't handle the scene gently, and the result is not a thing that should be set before our young people who form the great mass of theatregoers. Glancing over the last five years, however, one finds that the big, popular successes are invariably clean and wholesome; look, for example, at Peter Pan, The Blue Bird, The Lion and the Mouse, The Music Master, and The Man of the Hour."

It is really refreshing to hear a man who holds a position within the circumference speak with decisive finality on a question so near at hand that it often throws inspection out of focus. Morality may not be an essential quality of art; but, at least, nothing has ever been considered supremely artistic unless it recognised moral purity as an element of the eternally great. When producers try to fortify themselves with the arguments of commercial necessity, facts promptly riddle their flimsy barricade. Indecency in drama is not a commercial necessity. That it happens possibly

HOLBROOK BLINN

to make their task easier is an insult to their own mentality: should the path of least resistance commend itself to managers who pride themselves on their energy, their sagacity, and their ambition? They must abandon one pose or the other.

Mr. Blinn did not speak antagonistically, but he did speak authoritatively, with illustrations and proofs at his fingers' ends, like a practical business man of the day. In this method of attack resounds the spirit of the twentieth century. On Mr. Blinn's round face and compact figure resides the same spirit; the direct gaze of his blue eyes and the vigorous movements of his body are only the external marks of a determined and unhesitating character. When he has once made up his mind, he may be open to contrary conviction, but the burden of proof rests heavily on his opponent.

"I like to see plays with some individuality to them, so you realize that they have been the object of intelligent personal care. Wholesale production which makes concentrated attention impossible is a mistaken policy for drama. Individual work counts. In London, where one play is done to our twenty, it invariably bears the hallmark of the producer who is almost always either the actor-manager or the author; in America too much is necessarily left to lieutenants when the manager is producing plays in six streets with two theatres to a street. To cast a play and to weigh the values of various renderings takes time and thought. One reason for the success of The Boss is the amount of personal attention bestowed upon it. Mr. Sheldon, Mr. Brady, and I worked in concert to give every line and gesture its highest value."

Mr. Blinn has been contemplating The Boss for a year, ever since the scenario was first cut out to suit him. A pretty good fit it seems; at least, it is a grateful part, full of strength and violence, relieved with plenty of humor, and not lacking in gentle touches. Constructively we may occasionally combat the author, but he certainly—as Mr. Blinn says—has a true line on life, and his work is untrammelled by stage conventions, even when it is most melodramatic.

"One of my friends objected to The Boss on the score that men who do things don't spend their time in idle talk and vainglorious swearing. Without getting personal, as I might easily have done, I replied that many of the world's big accomplishers talk about what they have done, what they are doing, and what they are going to do. We have read that it is true of Napoleon, and we know it is true of Roosevelt. Also Regan is in the making: he hasn't fully arrived yet, he is in the thirties; he is garrulous, a talker, the Napoleonic type."

Mr. Blinn, if not an abject admirer of the Corsican general, is at least well versed in the details of his career. "Although Napoleon's ethics may not have been invariably commendable, his conceptions were enormous and his achievements were surperhuman. As we have to judge him by his deeds, I suspect that his ideals were greater than we know—especially in peace. It is amazing to find how many fields his works cover—building of harbors, opening of canals, laying of roads, planning of towns, founding of universities. Once when arguing with Josephine over her annual dress account, $60,000, he told her that she wasted enough to maintain a university." Josephine has numerous younger sisters at present, who are also not endowing universities.

"The dramatic elements in Napoleon," said the actor, "are so striking that I have long wanted to find a play written around him. It would have to be primarily a drama and then a Napoleonic drama, for although there is plenty of drama in history, the history fades into an obscure ten per cent. when it is bottled for the stage. I tried to get Rostand to write it, but Rostand has said his last word about Napoleon in L'Aiglon.

"Apropos of L'Aiglon, I don't see any reason for a woman's ever attempting a masculine role. There have been lots of interesting women from Eve down, and half of a woman's charm is gone when she tries to be anything else. L'Aiglon, Chantecler, The Piper, and all the other male roles ought to be played by men, because an actress simply cannot convince the spectator.

"I believe in filling roles with types." Here Mr. Blinn unfurls the banner before disputants on a subject that has long and profoundly stirred the theatrical pool. "Actors think they suffer from it, but I am inclined to believe that they really profit, because an appropriate exterior means half the battle won. In casting a play, moreover, how is a producer to choose among applicants that he knows little about? He has to pick the man who looks the part; he can't take the time or the risk to try a man who looks like a tough, in the role of a tea sipping nobleman. It is absurd to expect producers of plays to overlook physical fitness in candidates, although in stock, where a manager is thoroughly acquainted with the versatility of his actors, the player undoubtedly has a better chance and is justly given it. The effect of casting a play regardless of external fitness is sometimes apparent in musical comedy. You are not pleased to see a short, fat, dumpy leading lover plastered into a ridiculous semblance of youth, simply because he happens to sing tenor. Drama appeals as much to the eye as to the ear, and all the experience, finesse, and technique can't help the eye. You mustn't sacrifice the drama to the type, of course, but it is equally fatal to sacrifice the atmosphere to the action.

"The type does not curb versatility. Actors as a rule lean toward one kind of role. If they didn't, versatility might spoil their personality. Managers object to cultivating versatile actors because they need vivid effects for character parts. A stare or a lisp is often a good trade-mark that means ready money to the possessor. On the whole, I should say that Americans excel in vigorous and marked character work, where the modern English actor surpasses us in naturally portraying the smart man about town, the man in the club, and the man in the drawing-room. To the actor himself, the playing of diverse types is most enjoyable, and the actor is not cramped more than he wishes to be, though even after he has tried himself he finds it expedient and comfortable to settle in some particular section of the histrionic map so people will know where to find him."

So Mr. Blinn may be regarded as having settled in the district of the Napoleonic type. Certainly he has chosen with wisdom, for he has most of the external and internal traits of the Little Corporal—with highly improved ethics, as his words indicate.

CHAUNCEY L. PARSONS.

PETER GRIMM AND OLD LADY MARY.

Lewis Hillhouse, dramatic critic of a Cincinnati paper, points out the marked resemblance between The Return of Peter Grimm, Belasco's new play, and "Old Lady Mary," a story published in *Blackwood's Magazine*, January, 1884. In Mrs. Oliphant's novel, an old Dutch lady of a character very similar to Peter Grimm returns to straighten out the chaos in her household, the details of the chaos coinciding with the situation in the play. Lady Mary, like Peter Grimm, succeeds only in communicating with the world through a child. Except for an alteration of sex, the characters of the two are said to be practically identical.

A PROHIBITIVE FEE.

Advices from Yokohama state that Emma Calve, who recently visited the Orient, was besought to sing by the foreign colony, but asked 10,000 yen ($5000) for one concert, which was more than the 2500 could raise on the spur of the moment. So she did not sing.

DOROTHY DONNELLY IN YESTERDAY.

In *The Ladies' World* for March, Dorothy Donnelly tells of her trip on "The Road to Yesterday." It is a reminiscent article of her travels in England and Italy, during which she continually finds the past and the present touching elbows.

A RECORD PRICE.

Dodd, Mead and Company, of New York, paid $750—said to be a record figure—at an auction in Philadelphia, last week, for Thackeray's "Vanity Fair" in a first edition.

LEWIS McCORD.

Lewis McCord (Landis Waubaugh), the well-known actor, whose death on Thursday, Feb. 16, in New York city, was announced last week, was taken to his home in Harrisburg, Pa., accompanied by his wife and mother, for burial Monday, Feb. 20, at 2 P.M., from his home, 1939 North Second Street. About two weeks ago Mr. McCord, when playing in New York after a successful tour of the Orpheum Circuit, was stricken with pneumonia. Previous to that he had suffered from Bright's disease, which returned to aggravate the pneumonia. Mr. McCord was in his forty-second year. He was born in Rainbridge, Pa., but spent his boyhood in Columbia, Pa. He had been on the stage for over twenty years, beginning his career with a traveling company. Subsequently he joined the Belasco forces, playing in the dramatic productions Madame Butterfly, Naughty Anthony, and Under Two Flags. He then entered vaudeville, playing his most successful act, Her Last Rehearsal, for eight seasons, following with another sketch, Willy Jones' Scoop. His last production was a comedy sketch, Winning on Wind. Lewis McCord was a member of the White Rats Association, The Players, The Elks, Masonic lodge and Knights of Pythias. He leaves a widow, professionally known as Bertha St. Clair, who was always associated with him in his work. He also leaves an adopted daughter, Elvin Bates, also a member of the profession.

JAMES D. SLADE DEAD.

James D. Slade, financial editor of the Philadelphia *Ledger*, died last Wednesday after a long illness from a complication of diseases.

The deceased had been a writer on financial subjects for twenty years, and a general newspaper man for a much longer period. The stage was one of Mr. Slade's dearest hobbies. In his time he did much work in dramatic criticism, and he was the Philadelphia correspondent of THE DRAMATIC MIRROR. A collection of portraits of players in his possession is accounted to be the largest of its kind. It extends back more than a generation, including the pictures of all the famous men and women of the stage for forty years. Mr. Slade was married on Jan. 14, 1886, to Miss Minnie Erwin, of Columbia. Mrs. Slade died five years ago. Three of four children survive the parents, two daughters—Hester B. and Hannah E. Slade, who live at 5902 Greene Street, Germantown, and Erwin, of New York. A brother of Mr. Slade is city editor of the Lancaster *New Era*.

Interment took place on Saturday in Columbia, where Mrs. Slade rests. Funeral services were at 12 o'clock on Friday.

Mr. Slade's service for THE MIRROR was faithful, conscientious, and able, and his death is deeply regretted by all who knew him.

JOSEPH MURPHY ACTS FOR CHARITY

Joseph Murphy, of Kerry Gow and Shaun Rhue fame, who with his wife is spending the Winter in St. Petersburgh, Fla., participated in a benefit performance for the Catholic church of St. Petersburgh on the evening of Feb. 20. The Rex Theatre was utilized for the occasion and was filled with an interested audience. Mr. Murphy and Mrs. Murphy gave a sketch entitled A Kerry Courting Couple, and were loudly applauded. After five curtain calls Mr. Murphy sang the old familiar song, "The Little Plaid Shawl My Mother Used to Wear," and only then was the audience content to let him retire. Mr. Murphy's years sit lightly on his shoulders, and his make-up of the evening was indeed fine and reminded one strongly of the youthful parts he played years ago. Mrs. Murphy is a beautiful and charming young woman and came in for a full share of the applause.

FAREWELL TO ELLEN TERRY.

Entertained at the Hotel Astor by Many Friends and Admirers.

At the Hotel Astor on Feb. 23 two hundred and more friends and admirers of Ellen Terry said the formal farewell to her for this country. Miss Terry, who in three days will celebrate her sixty-third birthday, had a word and a smile for each of those who took her hand during the reception. After the banquet following she had to listen to a great deal of outspoken praise, although she warned the toastmaster against it.

Hamilton W. Mabie presided. Joseph Choate cross-questioned himself about the guest of the occasion, and Charles Rann Kennedy spoke graciously of the golden daffodils the actress has been sowing in American hearts. Kate Douglas Wiggin and Josephine Preston Peabody each read an original poem. One stanza from the latter read:

Why should one star go sailing east
Despite all heavenly forces,
Waylaying at the very least
The planets in their courses?

A huge bundle of flowers, the one gift for which Miss Terry expressed a desire, was put into her arms. To all of this symbolized and expressed affection of America she replied:

I don't know how to thank you for this welcome to me, not a welcome to a strange land, but to one for which I have a true affection and where I have many friends. Americans are said to have shorter memories than English people, to prefer anything new to the old, but whenever I return here I receive a directly opposite impression. I find the name of my great dead comrade, Henry Irving, and his appearance all over here still remembered and appreciated. I find that, in spite of all the new buildings, new institutions, new expressions which change the face of America every twelve months or so, Shakespeare is no monumental mockery, but a name still powerful to conjure with, more powerful by far than that of Lord Bacon.

For the first time I have come here alone—I mean, depending on my own unaided efforts to entertain people in all parts of this vast land. To me your kindness has been most wonderful, "beyond—beyond." I cannot begin to say "Thank you!" for I could never thank you enough. I am a little tired now, only a little tired, but since I have been here I have for the first time in my life found out what it means to hustle. I can only tell you that I like it. Mr. Elv, my patient manager, tells me that by the time I return to England I shall have traveled 24,000 miles. Amazing, and I can't think that that has buoyed me up. Perhaps it is the steam heat. I know quite well that it is the sympathy, the good will of my American friends, the love of my American friends. Well, as some one has said: "Love is God's doing." So there's an end.

Among those present were:

Mr. and Mrs. William Allen Adriance, Henry W. Allen, Mr. and Mrs. Francis McNeil Bacon, Jr., William A. Brady, Gelett Burgess, Mr. and Mrs. William M. Chase, Kitty Cheatham, Mr. and Mrs. Joseph H. Choate, Rose Coghlan, Laura Sedgwick Collins, Mrs. James Fulton Cummings, Dr. and Mrs. Edward Parker Davis, Mrs. H. O. De Mille, Elsie De Wolfe, Madame Andreas Dippel, Mr. and Mrs. Charles H. Ditson, Mr. and Mrs. Robert Erskine Ely, Mrs. Emmons, Laurence Eyre, Mr. and Mrs. Harry Harkness Flagler, Mr. and Mrs. Simeon Ford, Mr. and Mrs. Henry E. Frankenberg, Mr. and Mrs. Charles Charles Freeman, Mr. and Mrs. J. S. Frelinghuysen, Kate Fuller, Zona Gale, Mr. and Mrs. William White Gleason, Mr. and Mrs. George J. Gould, Miss Belle de Costa, Mrs. Ben Ali Haggin, Mrs. J. Borden Harriman, Robert Lee Harrison, Mr. and Mrs. Lewis, Chauncey Henry, Winifred Holt, Elizabeth Jordan, Frederick A. King, Portia Knight, Alexander Konta, Dr. Henry M. Leipziger, William G. McAdoo, the Right Rev. John N. McCormick, Percy Mackaye, Mr. and Mrs. Howard, Mansfield, Lionel S. Marks, Edith Wynne Matthison, Mrs. Marion Manville Pope, Mr. and Mrs. James Bronsan Reynolds, Mr. and Mrs. George N. Robinson, Mr. and Mrs. William V. Rowe, Mr. and Mrs. Herbert L. Satterlee, Mr. and Mrs. A. M. Sherwood, Mr. and Mrs. Henry W. Taft, Mrs. Daniel Talmage, Prince Pierre and Princess Troubetskoy, Mrs. Harold G. Villard, Mrs. Henry Villard, Carolyn Wells, and Mr. and Mrs. Jack Terry.

AUGUSTUS THOMAS ON THE THEATRE.

On Feb. 19 Augustus Thomas addressed the churchgoing population at the All Saints' Unitarian Church. He said that the present theatre is about equally divided between men who indorse art for art's sake and men who indorse art for a definite purpose. Among playwrights who are using the stage for morally beneficial plays he mentioned Charles Klein and George Broadhurst. The importance from the theatre arises from its effect on the imitative minds of its frequenters. Everybody is susceptible to impressions, particularly young people. For them, if for no one else, Mr. Thomas would see the stage consistently wholesome.

APRES MOI BEFORE ALL ELSE.

Apres Moi, the new play by Henri Bernstein which aroused the ire of young Royalists, known as Camelots du Roi, was again interrupted at the Comédie Française on Feb. 23. As a result of the demonstration with auto horns, rattles and whistles, twenty-five of the Camelots have been arrested. M. Bernstein has issued challenges to Leon Daudet, the writer; to Urbain Gohier, the publicist, and to Gustave Tery. M. Lacour, who was imprisoned last November for assaulting Premier Briand, has been elected vice-president of the Camelots by that admiring organization.

THE NEXT ACADEMY MATINEE.

On Thursday afternoon, March 2, in the Empire Theatre, the American Academy of Dramatic Arts will present the four-act comedy entitled Lady Bountiful, by Arthur W Pinero.

PENCILED PATTER.

Keith and Proctor are splitting up. Maybe they'll each work as a single, doing a monologue and parodies. We wonder if Keith would book Proctor or if Proctor would book Keith?

Lee Harrison and Barney Bernard had scarcely been in the big town twenty minutes when they received six telegrams from various vaudeville managers offering them time. As soon as the Up and Down Broadway company was booked to disband the moguls of the day started after Lee and Barney. However, the Shuberts insist that they go in the new Wintergarden show, so vaudeville will have to wait.

The trouser skirt will now take the place of the hobble skirt with the comedians. The hobble skirt followed in the "hipless" effect, which succeeded the sheath skirt. Next!

Have you caught Billy Gaston's overcoat? It cannot be described. It has to be seen and "heard."

The fifty-eighth anniversary number of the *Chipper* was some number, but where, oh where did the artist who designed the cover dig up the three fair, shapely (?) damsels who posed for his picture?

The afterpieces that are being put on at Hammerstein's roof are showing just how unfunny a lot of comedians are unless they have material to work with.

Our old friend "Doc" Cook is in vaudeville at last. Ah, it was with a fast beating heart that we hied ourselves down to see him. Oh, oh, Doctor! how could you do it? We always had a little regard for you, but now—well, doc, if the "Mozie factory" has any more nerve stored around than you have in your little finger, we want to know it.

The report that Dr. Cook is going to revive that old coon song, "When It's All Going Out and There's Nothing Coming In," is without foundation.

Mayor Gaynor, of New York, signed the bill doing away with ticket speculating on the sidewalks, and all New York is grateful. Jesse James and Captain Kidd could take lessons from the bunch that has been operating on Broadway.

A long time ago we said there was a certain girl from the West showing in vaudeville East for the first time. We said at that time if she ever got a chance in a Broadway show she'd do a "Levy" (meaning "clean up"). Well, Lew Fields is the wise manager who signed her (not because we said she was clever, Heavens, no!). The Hen Pecks is the show she is the hit of, and Blossom Seley is the girl from the West. Catch her—that's all!

The name of Nat C. Goodwin's new sketch may be Married by Habit and Divorced by Request.

Anybody with the small sum of $3,000,000 (in money, not in vaudeville contracts) can take over the New Theatre in New York. It's a very nice place overlooking Central Park (and a whole lot of other things). It would make a beautiful place to store automobiles, or could be used as a lunch room. Yes, they have had lots of plays there, but as a rule there were more people on the stage than could be found in the audience.

An old Irishwoman who saw a moving picture show for the first time was asked how she liked it. She replied, "Sure it was all right, but I was so far back I couldn't hear the actors talkin'." (We don't know how old it is, but it sounds funny.)

A fellow sent around for Harry Breen at Keith's, Philadelphia, one night. Said he knew his brother Tom very well and wanted to know if Harry could give him the money for a ticket to New York. Harry fell for the ticket money and added the price of a meal. The fellow was to send Harry a postal card from New York as soon as the train got in. Next day no card came, and that night another fellow came back stage and told Breen the same tale. Harry escorted him to the door and said, "Beat it, kid; some one did your act here yesterday."

Professor Bull's desk was swamped with letters when he reported for work last. The "Prof" wants supper money for working overtime. We couldn't see into that, so we only had him answer two of the letters. Here they are, with the answers:

Dear Professor Bull:
I received a route for forty weeks from the U. B. O. My girl does not like the route and insists that if I don't give it up she will give me up. What shall I do? Yours in vaudeville,
MILTON MONOLOGUE.

Dear Milton:
Keep the route. It's 1 to 1,000,000 you'll never get another one and 1,000,000 to 1 you can get all the girls you want.
PROFESSOR BULL.

Dear Professor Bull:
I am engaged to marry an actor. At present I earn eight dollars a week as a stenographer. Do you think it would be a good idea for me to keep my position after we marry? Yours in love,
DOTTIE DEARFOOT.

Dear Dottie:
It would be not only a good idea, but an absolute necessity, if you desired to keep on eating regular.
PROFESSOR BULL.

Money isn't everything in life (kind applause), but Time is everything in vaudeville.
THOMAS J. GRAY.

THEODORE LORCH DENIES.

Theodore Lorch writes to THE MIRROR, apropos of an advertisement that appeared in this journal on Jan. 15, in which the American Play Company alleged that he was playing The Man on the Box without authority: "This statement is absolutely false. I have never even seen this play and have never played it or anything like it."

ALICE DONALDSON.

Sarony, N. Y.

Alice Donaldson is the leading woman of the Hill-Donaldson Stock company, which plays a circuit of Long Island towns. Miss Donaldson, who is a great favorite on the island, formerly played with Nance O'Neil and also starred in Janice Meredith for two years. She is an authoress as well, having written a number of short stories and comedy dramas. At present Miss Donaldson has in preparation a vaudeville sketch which will have an immediate production on its completion.

CURRENT AMUSEMENTS.

Week ending March 4.

ACADEMY OF MUSIC—Stock co. in The Charity Ball—12 times.
ALHAMBRA—Vaudeville.
AMERICAN MUSIC HALL—Vaudeville.
ASTOR—Holbrook Blinn in The Boss—5th week 34 to 41 times.
BELASCO—The Concert—22d week—172 to 179 times.
BIJOU—Henry Miller in The Havoc—8th week—58 to 65 times.
BROADWAY—Lew Fields in The Hen-Pecks—4th week—27 to 34 times.
BRONX—Vaudeville.
CASINO—Louise Gunning in The Balkan Princess—21 times, plus 1st week—1 to 8 times.
COLONIAL—Vaudeville.
COLUMBIA—Jersey Lilies Burlesquers.
COMEDY—William Collier in I'll Be Hanged If I Do—14th week—109 to 116 times.
CRITERION—Victor Moore in The Happiest Night of His Life—2d week—9 to 16 times.
DALY'S—Nobody's Daughter—9 times, plus 1st week—1 to 8 times.
EMPIRE—Ethel Barrymore in The Twelve Pound Look—3d week—17 to 24 times; Alice-Sit-by-the-Fire—17 to 24 times.
GAIETY—Excuse Me—3d week—17 to 24 times.
GARDEN—Konrad Dreher in The Jolly Peasant—2d week—5 to 11 times.
GARRICK—The Zebra—3d week—17 to 24 times.
GEORGE M. COHAN'S—Get-Rich-Quick Wallingford—172 times, plus 3d week—18 to 25 times.
GLOBE—Elsie Janis in The Slim Princess—9th week—63 to 70 times.
GRAND OPERA HOUSE—Frances Starr in The Easiest Way—306 times, plus 8 times.
HACKETT—Overnight—9th week—66 to 73 times.
HERALD SQUARE—Everywoman—1st week—1 to 8 times.
HIPPODROME—The International Cup; Ballet of Niagara; The Earthquake—26th week.
HUDSON—Blanche Bates in Nobody's Widow—15th week—124 to 131 times.
HURTIG AND SEAMON'S—Big Banner Show.
IRVING PLACE—Martha—5th and 6th times; Die Jungfernstift—17th and 18th times; District Attorney Alexander—1 time; Troubadour—2 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Maude Adams in Chantecler—6th week—41 to 48 times.
LIBERTY—Christie MacDonald in The Spring Maid—10th week—75 to 82 times.
LYCEUM—Charles Cherry in Seven Sisters—2d week—10 to 17 times.
LYRIC—The Deep Purple—8th week—58 to 65 times.
MAJESTIC—Madame Butterfly—73 times, plus 9 to 16 times.
MANHATTAN—Vaudeville.
MAXINE ELLIOTT'S—The Gamblers—18th week—142 to 149 times.
METROPOLIS—Cecil Spooner in The Fortunes of Betty.
METROPOLITAN—Grand Opera co. in repertoire—16th week.
MINER'S BOWERY—Star Show Girls.
MINER'S BRONX—The Passing Show.
MINER'S EIGHTH AVENUE—Jardin de Paris Burlesquers.
MURRAY HILL—Gay Masqueraders.
NAZIMOVA'S—Baby Mine—173 times, plus 7th week—50 to 57 times.
NEW—The Arrow Maker—4 times; The Piper—16th and 17th times; The Blue Bird—149 times, plus 10 to 12 times.
NEW AMSTERDAM—Madame Sherry—27th week—214 to 221 times.
NEW YORK—Ella Trentini in Naughty Marietta—17th week—125 to 131 times.
OLYMPIC—Vanity Fair Burlesquers.
PLAZA—Vaudeville.
REPUBLIC—Rebecca of Sunnybrook Farm—22d week—175 to 182 times.
VICTORIA—Vaudeville.
WALLACK'S—Pomander Walk—11th week—83 to 90 times.
WEBER'S—Alma, Where Do You Live?—23d week—176 to 183 times.
WEST END—Marriage a la Carte—59 times, plus 8 times.

TO UPLIFT THE DRAMA.

The MacDowell Club Explains the Purpose of Its Drama Committee.

By signing a slip attached to the programmes which were given to the audience at a meeting of the MacDowell Club at the Lyceum Theatre last Friday afternoon, inclosing a dollar and depositing the same with the Committee on Drama of the club, at 1425 Broadway, any one may become a member of the drama part of the club and receive the reports on plays of the Committee on Drama and thus encourage the production of good plays. The purpose of the Committee on Drama, as explained by Harold G. Henderson, is to encourage dramatists to produce and managers to present artistic drama by pledging its support to them during the first three weeks of any new production on which the committee reports favorably. Mr. Henderson was ably assisted in making his plea by Louis Kaufman Anspacher, critic; William Faversham, actor; Augustus Thomas, dramatist, and John Graham Brooks, layman.

Mr. Kaufman's subject was "The Organised Audience." The only disconcerting factor in present day theatricals, according to Mr. Anspacher, is the audience. The tastes of an audience are so variable and uncertain that the managers would profit greatly by a warning of what their audiences wish. The Drama League is trying to accomplish this condition, and the Drama Committee of the MacDowell Club is aiming for the same thing.

Mr. Faversham explained at length the organisation and purposes of the Drama League, which had its inception in Evanston, Ill., two years ago, and has now grown to a membership of 12,000 throughout twenty-five States. He also took occasion to illustrate how helpless the manager is before the capricious wishes of his audiences. When he produced The World and His Wife in Boston about five years ago he couldn't find a manager to back him in the venture, and Herod, which he produced last season, was an even greater bogie. However, both were successful, financially and artistically, all of which, according to Mr. Faversham, proves that a good play always has an audience.

John Graham Phillips agreed with the preceding speakers that an audience makes or unmakes a play. If an audience will remain away from a bad play it will unmake that play, for a manager is a commercial man who is going to get returns for his money. If he can make money on a good play he is quite as willing if not more willing to produce that kind of play. The public's patronage thus determines what the theatrical offerings are to be.

Augustus Thomas spoke on the difference between art for art's sake and art for a purpose.

The reports of plays made by the Drama Committee will aim at constructive rather than destructive criticism. When a play has been favorably passed on (it would seem that if all plays are to be scanned for their good points there can be no unfavorable reports) the report will be sent to the members of the league and they will be expected to patronize the attraction within three weeks, the tenderest period of a play's life.

A MUSICAL CERTAIN PARTY.

Mabel Hite's vaudeville tour has been brought to a close by the completion of the revised edition of A Certain Party, in which she will star under the direction of Liebler and Company. As originally written by Edward W. Townsend and Frank Ward O'Malley, A Certain Party was a farcical comedy of district politics. For immediate purposes Edgar Smith and Robert Hood Bowers have turned A Certain Party into a musical play.

ANNIE RUSSELL'S SUPPORT.

The company that is to support Annie Russell in George Egerton's new serious comedy, The Backsliders, has been completed by Liebler and Company. It will include Cyril Keightley, Margaret Wycherly, Robby Andrews, Oswald Yorke, Orlando Daly, Katherine Florence, Katherine Stewart, Ruth Chester, and Katherine Clarendon. Master Andrews, an English boy actor, has been imported to fill the role of the fourteen-year-old Chummy Bosanquet.

CARUSO STILL INDISPOSED.

Enrico Caruso, the tenor, who has not sung at the Metropolitan for several weeks, on account of a throat infection, is now resting at Atlantic City, N. J. With his interviewers he is very curt, revealing none of his plans nor anything of his throat trouble. A little negligence on the part of newspaper men might cure his gruffness. As for his throat trouble, not knowing its symptoms, we can offer no remedy.

DOLLY MADISON AND ELSIE FERGUSON.

Charles Nirdlinger's new historical comedy, Dolly Madison, opened in Atlantic City, N. J., Feb. 23, with Elsie Ferguson as star. Orme Caldara plays Aaron Burr. Others in the cast are Lowell Sherman, William Hawtrey, Arthur Klein, J. M. Byrnes, Helen Bond, and Florence Edny.

WHO SHALL CONDEMN?

Nina Morris made her debut in the varieties Monday afternoon in John Carnoll's sketch, Who Shall Condemn? Arthur Hoopes and Walter Hitchcock appear in her support. As the name implies, the sketch tends toward the sensational.

Gossip of the Town

THE TRAHERN STOCK COMPANY SEEING NASHVILLE, TENN.

The senior class in English at Simpson College, Indianola, Iowa, has selected for study during its second term Channing Pollock's The Little Gray Lady. The piece will be presented publicly at the end of the term. The Little Gray Lady now is seven years old, and its continued popularity, together with the frequency with which it is selected for reading by classes in literature, speaks of its merit in no uncertain way.

Edwin Mordant's dramatic arrangement of Faust was produced at the Castle Square Theatre, Boston, on Feb. 13, and continued with success for two weeks. Mr. Mordant's dramatization of Under Two Flags will be presented shortly by the same company.

Grace Atwell continues to attract favorable commendation through Texas for her excellent performance in Seven Days, also for her handsome stage presence. There are few leading women as dainty in comedy and powerful in dramatic roles as Miss Atwell.

Frederick Loomis has signed with Monte Thompson to direct the production of the Thompson-Flynn Stock company at the Empire Theatre, Salem, Mass. The opening bill last week was The Charity Ball.

Edith Berwyn having entirely recovered from her recent illness has rejoined the Beverly (Eastern) company and is meeting with success as Princess Yetive. The company is in Boston for a fortnight.

Spottiswoode Aitken, of the Lubin Manufacturing Company, Philadelphia, was married Dec. 26 in Atlantic City to Marion Dana Jones. The Rev. Newton W. Cadwell, D.D., was the officiating clergyman.

Mary Stockwell is ill at her home in Brooklyn, N. Y., with pneumonia.

Bothner and Campbell will close the tour of Just Out of College on March 1. This company opened early in August and has played the entire Middle West and South. Just Out of College has been played more consecutive performances during the four years under Bothner and Campbell's management than has ever been given any other of George Ade's numerous plays.

Mae Lloyd Roberts, who closed with The Girl from Rector's in New Orleans this season, is now with Maude Adams in Chantecler.

Marcus F. Hoefs, formerly heavy man at the Bijou Theatre, Chicago, has been transferred by Klimt and Gazzolo to the new Imperial Stock company, where he will act as stage-manager. His opening bill was The Squaw Man.

Ben Hendricks will replace William Burress in the role of Prince Nepomuk in The Spring Maid, at the Liberty Theatre.

Nora Bayes and Jack Norworth will begin their starring engagement under the management of Warba and Luescher in Waterbury, Conn., March 9. The production will then visit New Haven, Buffalo, Rochester, Philadelphia, and Boston, before reaching Broadway.

Guy B. Hoffman has canceled his engagement in vaudeville and has gone to his home in Buffalo. He will study with Kate Cochran, the vocal teacher, in preparation for his return to musical comedy next season. Mr. Hoffman was last season in The Traveling Salesman. His last musical engagement was with Lulu Glaser in The Madcap Princess.

Edmond Clement's programme for his second Carnegie Hall recital yesterday (Tuesday) afternoon contained seventeen numbers, divided into five groups, one of which contained songs in English—Campbell's "A Violet in Her Lovely Hair," Chadwick's "Sweet Wind That Blows," and Clay's "I'll Sing Thee Songs of Araby." Mr. Clement repeated by request Massenet's "Reve de Manon," accompanied on the harp by Charles Salzedo, who also assisted at the piano.

Madame Frances Alda will give a song recital at Mendelssohn Hall on Friday afternoon, March 3, at 3 o'clock. Kurt Schindler will preside at the piano.

The Zebra closes at the Garrick Saturday night.

Kathrine Rooney Middleton, through her attorney, Colonel J. F. Milliken, obtained her final decree in divorce against Arthur Middleton in this city on Feb. 20.

Mr. and Mrs. Damon Lyon gave a musical and dramatic recital at the Bardsley Studio in West Thirtieth Street Tuesday evening, Jan. 24. Mr. and Mrs. Lyon were assisted by Emil Levy, violinist; Marta E. Klein, pianist, and Mary Louise Wolber, pianist.

Countess Thamara de Swirsky, the interpretive dancer, began a tour in conjunction with a symphony orchestra, at the Lyric Theatre, Chicago, Sunday evening, Feb. 26. She is under the direction of Mort H. Singer and F. N. Withey.

Homeward Bound, Eugene Walter's new play, in which William Courtenay is starring and in which Charlotte Walker is leading lady, is destined not to come home for yet a while. It was to have opened last night (Feb. 28) at Daly's, but the transfer of Nobody's Daughter from the New Theatre to Daly's necessitates its continuance on the road for the present.

Olga Steck is another recruit to Fritzi Scheff's company in The Rose Shop.

Rudolph Schildkraut, the German tragedian, has been engaged by Theodor Burgarth, director of the Irving Place Theatre, for thirty performances in New York. He will appear March 15 as King Lear.

Ray Cox, the vaudeville feature, who has made rapid strides in her work during the past two seasons, has been added to the force of entertainers at the Shuberts' new Winter Garden. She is playing her last vaudeville engagement this week at the Bronx. Tortajada, assisted by twenty-four Moorish dancing girls, will also be of the cast. Tortajada is said to be a Spanish dancer. Oscar Radin, a Prussian, will direct the Winter Garden orchestra of forty pieces.

Harry Moore, of the Taylor Stock company, is starring this week at the Grand Opera House, Boston, in The Blind Girl, under the management of H. W. Taylor.

Al. Holbrook and Edward Knoblauch were passengers on the *Mauretania* which left New York for London Feb. 22. Mr. Holbrook is to aid F. C. Whitney to produce Baron Trenck.

Henry T. Finck has an interesting article in the March *Century* on "New York as the Operatic Metropolis."

JAMES MORTIMER DEAD.

Noted Journalist and Playwright Passes Away in London at an Advanced Age.

James Mortimer died in London last week, aged seventy-eight years. He was born at Richmond, Va., April 22, 1833. He was educated at Rochester, N. Y., and at the Virginia University. In 1854 he was appointed Attaché to the United States Legation in Paris; in 1856 United States Consular Agent at Civita Vecchia (then the Papal States), and in 1859 secretary to the Minister of the United States at St. Petersburg.

He abandoned the diplomatic service in 1861 and resumed journalism in Paris, having commenced that career in 1850, when, at the age of seventeen, he was the chief editor of a Philadelphia newspaper. He contributed to the New York *Herald*, *Evening Express*, and *Sunday Courier* during the following three years. He remained in Paris from 1861 to 1870, writing American articles for the daily Parisian journals, and acting as Paris correspondent of various American papers.

In the Spring of 1870 he went to London and founded the London *Figaro* in May of that year. The *Figaro* was published daily during the first ten months, and then became a highly successful light, satirical literary journal, the pioneer of its class. Mr. Mortimer was for many years its proprietor and editor, his staff of contributors including Clement Scott, E. A. Bendall, Rev. Edward Bradley ("Cuthbert Bede"), A. A. Dowty ("O. P. Q. Philander Smith"), Percy Hetts, E. J. Milliken, William Archer, John Baker Hopkins, Frank Marshall, and many other well-known writers. In 1870, owing to the publication in the *Figaro* of an article written and signed by Mrs. Weldon, Mr. Mortimer was prosecuted for criminal libel, and was sent to Holloway Jail for three months as a first-class misdemeanant. The injustice of his incarceration for the act of another drew attention to the defects of the law, which were afterward modified.

Mr. Mortimer subsequently disposed of his interest in the *Figaro*, and thereafter devoted his attention to occasional contributions to various London newspapers and magazines. He was the author and adapter of upward of thirty plays. Among these are the well-known Camille, a translation of La Dame aux Camélias, written for the famous American actress, Matilda Heron, in 1856; Heartsease, another version of the same original, in which Madame Helena Modjeska made her first appearance in London at the Court, under Mr. Wilson Barrett's management, in 1880; Little Cricket, a pastoral comedy, in which Lydia Cowell made a remarkable success in the seventies; A Gay Deceiver, at the Royalty, in 1879, followed a year or two afterward by a revised version of the same piece entitled Butterfly Fever, in which Charles Wyndham appeared at the Criterion; Dorothy's Stratagem, at the same theatre, in which Miss Eastlake first made her mark; The School for Intrigue, from Beaumarchais' Mariage de Figaro, at the Olympic; Gammon, at the Vaudeville; Reclaimed, at the Haymarket; Oh! These Widows! at Terry's; Polly, an original comic opera, music by the late Edward Solomon, at the Novelty; and numerous curtain-raisers at different London theatres. Gloriana (now called My Artful Valet, at Terry's), was first produced at the Globe in November, 1891, and has since been played in English-speaking countries in all parts of the world. Truthful James, an original farcical comedy, written by Mr. Mortimer in collaboration with Charles Klein, was played at the Royalty and subsequently at the Strand.

Mr. Mortimer was on terms of personal friendship with Napoleon III., of whom he was a steadfast supporter in the public press, and who conferred upon him the Cross of the Legion of Honor in 1869. He was also a member of several other orders of knighthood, including two Spanish, two Italian, one Austrian, one Portuguese, and one Russian decoration, conferred upon him during his diplomatic career.

COMING EVENTS.

The new act called Marching Through Georgia will be added to the Hippodrome spectacle March 6. The same evening Richard Carle opens at the New York in his new musical play, Jumping Jupiter.

Monday, March 13, will witness the opening of William A. Brady's new playhouse in Forty-eighth Street, and also the premiere in the new theatre of Grace George's new play, Sauce for the Goose. The same evening The Pink Lady, Klaw and Erlanger's new musical production, opens at the New Amsterdam and William Gillette returns to the Empire. The following night, March 14, Joseph Gaites brings Constance Collier in Paul Wilstach's dramatic version of Thais to the Criterion.

Mrs. Fiske opens her New York Spring engagement at the Lyceum on March 20, in Becky Sharp, to be followed by a new play later during the engagement. Charles Cherry in The Seven Sisters on that night will hie themselves to the Garrick.

THE MASCAGNI-LIEBLER CASE.

The trial of the suit of Pietro Mascagni against Liebler and Company over the cancellation of the contract for the production of the opera Ysobel, was called in Milan, Feb. 6, but owing to the absence of the defendant was postponed until Feb. 18. According to Italian law a second summons is necessary before a case can be tried without the presence of the defendants. On Feb. 18 the combined suit of Mascagni and the music publisher Eduardo Sonzogno, was begun. The Liebler's were not represented, and the plaintiff's lawyers asked that they be awarded damages. The decision will be made within ten days.

FOR THE STAGE CHILD

The National Alliance for the Protection of Stage Children Begins Its Work With a Monster Entertainment.

Thousands of people crowded the Metropolitan Opera House to overflowing Monday afternoon, Feb. 27, at the great entertainment given in the interests of stage children. Never in the history of New York has such a gathering of famous stage people come together in one entertainment. The event is memorable. Nearly every attraction in town was represented, nearly every theatre sent delegates, and nearly every manager made some effort to show his interest in the matter of securing newer and better legislation in several States where the stage child is placed under prohibitive laws.

As explained by Augustus Thomas, who opened the lengthy programme at 12.30 o'clock, the money secured from the entertainment will be devoted to securing better legislation in several States, particularly Massachusetts, Louisiana, and Illinois. Mr. Thomas' address was in the form of an argument. He first considered the necessity of stage children and then refuted the statements of those who are against the appearance of children on the stage. Mr. Thomas then introduced Judge Ben Lindsay, who has done so much for the promotion of juvenile courts. Mr. Lindsay explained his work in Denver in behalf of children and put himself on record as an advocate of early stage training for our future actors. Both Mr. Thomas and Mr. Lindsay were heartily applauded. The real entertainment then began.

A Florsdora Sextet, members of which were recruited from Broadway's best known and handsomest stars, created a sensation. The "sextetters" were quite serious in their work till they found their audience refused to take them seriously. Marguerite Clark, Edith Taliaferro, Christie MacDonald, Emmy Wehlen, Elsie Janis, Louise Gunning, Orville Harrold, John McCloskey, Lawrence Rea, C. Norton Horne, Joseph Cawthorn, and Robert Warwick comprised the "million dollar" chorus. The encores were numerous and were responded to till Marguerite Clark shook her hair down and Louise Gunning made a disastrous attempt at a marathon in a hobble skirt.

To offset this lighter act were Geraldine Farrar and Madame Gadski in vocal selections. Miss Farrar accompanied herself and Madame Gadski had Alexander Lambert at the piano.

Nora Bayes and Jack Norworth were there also—very much so, for Jack not only contributed his own act but volunteered his services as auctioner of a programme containing the autographs of all the players appearing on the bill. Mr. Norworth thought his signature was worth $100, so he started the bidding at that figure. Miss Bayes considered her name worth 30 cents and made a bid of $100.30. Bids from the house came at $50 and $100 leaps till $500 was reached. Mabel Hite's offer of $500 was topped by a $600 contribution by Nathan Straus. The fortunate Mr. Straus was the envied and the admired of the entire audience.

The Collier family—Major, Minor, Mamma, and Auntie—contributed the screamingly funny second act of I'll Be Hanged If I Do.

Willie Sweetnam stuttered through a ten minutes' conglomeration of nonsense that brought outbursts of laughter.

Joe Weber and Lew Fields made their first joint appearance in several years in the ever-amusing poolroom scene. One wished as he watched these one-time partners that they would once again appear as a team.

Ellen Terry, who was scheduled to sail last Wednesday on the *Mauretania*, remained for this event and spoke for the stage child with the authority of more than fifty years' theatre service, which began with her as a child. The testimony of such celebrities as Miss Terry is a striking proof of the welfare of children on the stage.

Ethel Barrymore and company appeared in Miss Barrymore's new one-act Barrie sketch, The Twelve Pound Look.

Marshall Wilder was an agreeable interpolation after the regular programme had been made up.

Viola Allen, Holbrook Blinn, and William Norton presented Louis N. Parker's one-act play, The Woman and the Sheriff. The playlet was highly emotional, and in the hands of its capable cast scored a big success.

Charles J. Ross, Lawrence Wheat, James Lackaye, Lawrance D'Orsay, Helen Ware, and Alice Fischer burlesqued their way through Charles J. Ross' unpretentious satire of Charles Klein's The Third Degree," called the 33d and a 3d Degree. Miss Ware was billed in her original role of Helen Any Where. Miss Fischer tore around in a highly temperamental mood and shed copious tears about a bull's eye which had been shot out by her stepson. Further story could not be extracted.

Perhaps the most inspiring number on the programme was The Old Woman Who Lived in a Shoe. A huge shoe stood in the background from which Edith Taliaferro stepped and recited a short poem, a plea for the stage child. The door of the shoe then opened again and several hundred children trooped out two by two and formed in columns. Blanche Bates then read a poem, "Forbid Them Not," written especially for this occasion by William Winter. The poem:

1.

"Forbid them not!" Thus the Great Teacher said,
And took the little children in His arms.
Ages and empires mingle with the dead,
But still His voice is heard, and still it charms—
And ever will, till Time itself is sped—
To bless them, and to shield them from all harms;
For His commandment is what Nature says,
What Justice prompts and human Love obeys.

2.

Forbid them not! They light this world of care;
Their laughter is the music of our lives;
For them we labor, and for them can bear
All trials, if the comfort but survives
That they are happy! For be well can fare,
Loved by the little ones for whom he strives—
Shielding them ever from the want and woe
In which so many hapless creatures go.

3.

Forbid them not! Let the dear children be
A part of all we do and all we are!
We shall the more be certain to be true,
We shall be better, purer, nobler far,
Having them with us, and our aims pursue
With a much finer instinct not to mar
The sweet impression that we wish to make—
And that will be the sweeter for their sake.

4.

There is no aspect of a life of Art
That children should not see and must not know.
They are, in after time, to bear their part
Of action, and by character to show
They were trained well and furnished with a chart
By which it was impossible to go
On any other course than one that leads
To virtue, honor, and illustrious deeds.

5.

Forbid them not! Their lives are twined with all
The Stage we love can rightfully present;
They are Fate's arbiters and hold in thrall
The passing moment, with its long intent.
And whatsoe'er in future will befall
By them already is, unknowing, meant.
Let them be guided well and share our lot,
And, most of all, in Art forbid them not!

Owing to the great length of the bill, which was not ended till nearly six o'clock, five of the programmed acts were not given—viz., George M. Cohan, Orville Harrold in vocal selections, Bessie Abott, and Vesta Victoria. Enrico Caruso was prevented from appearing by his illness.

Charles Dana Gibson designed the cover especially for the occasion.

On the front inside cover of the programme appeared an explanation of the object of the monster entertainment. It read:

The stage children of America have not received from American legislators the consideration given children of the factories, the shops, and other walks of life. In but few States has any legislation been enacted in their regard and, unfortunately, from a lack of information, this legislation has been actually against rather than in the interests of these children.

The object of this performance is to secure funds to procure proper protection of stage children in those States which have enacted no laws in their regard, and to make efforts to prevent the stage child from working under immoral surroundings or where liquor is sold, to prohibit the employment of the child in any dangerous work, such as acrobatic acts, wire walking, bicycle acts, and the like, and to safeguard the child in every way.

It is, however, equally the object of the Alliance in the protection of the stage child to endeavor to prevent the enactment of laws seeking to stifle dramatic genius in the child and denying to it an opportunity for a dramatic education, while safeguarding its training, education and welfare, that by these means the highest type of artist may be realised.

The Alliance approves of the present law, drafted by Commodore Gerry and his legal associates of the Society for the Prevention of Cruelty to Children, and enacted into the law of the State of New York, which now adequately protects stage children in this State.

The officers of the Alliance and the committees were:

Executive Committee.—George C. Tyler, chairman; Marc Klaw, Daniel Frohman, and Charles Frohman.

General Committee.—Augustus Thomas, president; Rev. Thomas G. Sliger, Professor William Lyon Phelps, John W. Alexander, Rev. Percy S. Grant, Daniel Frohman, H. B. Harris, Percy Mackaye, Levi Mayer, William J. Kernaood, C. A. Oberwager, Mrs. Fiske, Mrs. Kate Douglas Wiggin (Riggs), Julia Marlowe, Hamlin Garland, Hamilton Wright Mabie, Francis Wilson, Winthrop Ames, John J. Barry, Charles C. Shay, Josephine Peabody (Marks), Mrs. Cynthia Westover Alden, Mrs. Edith Ellis Furness, Mary Shaw, F. F. Mackay, Annie Russell.

Reception Committee.—Joseph Brooks, chairman; J. Fred Zimmermann, Jr., Thomas Shea, Harry Sommers, W. G. Smythe, and Fred Young.

Programme Committee.—Bijou Fernandez, chairman, and the following volunteers from the Twelfth Night Club, Professional Woman's League and Lambs Club: Emily Stevens, Lottie Alter, Mabel Frenyear, Louise Drew, Lillian Spencer, Grace Filkins, Josephine Drake, Dixie Compton, Esther Lyon, Fanny Marinoff, Grace Goodall, Violet Mersereau, Marjorie Wood, Percy Haswell, Jessie Glendining Miller, Maud Monroe, Maida Craigen, Lelia McBirney, Louise Wingate, Mabel Norton, Augusta Raymond Kidder, Mrs. Herbert Aldrich, Mrs. Edwin Arden, Laurette Taylor, Fannie Cameron, Ernest Glendining, William Harrigan, Laurence Wheat, Ernest Truex, Frank Craven, Roy Fairchild, Malcolm Duncan, Francis Byrne, and John Westley.

Floral Committee.—Mrs. Mary James and the Misses Kelcey, St. George, Allen, Morrison, Viedlick, Pratt, Shaw, Kane, Boyce, and Praleigh.

NATOMA.

An American Opera Sung in English at the Metropolitan Opera House.

An Irish composer, a Californian librettist, a Spanish theme, an Indian heroine, a Scotch star, several Italian singers, and various concomitants of other nationalities got together in Philadelphia on Feb. 25 for the premiere of an American opera. The result seems to justify the hope that a real operatic school may yet make its appearance in this country, although Natoma itself has received only qualified commendation from the critics. Certainly no more enthusiasm could have been contained within the walls of the Metropolitan Opera House in Philadelphia than the brilliant audience brought with them to what all felt was a notable event in American musical history. The opera was repeated at the Metropolitan Opera House, New York, last night.

Joseph D. Redding, the librettist, has chosen California of 1820 for the locale of Natoma, a picturesque enough background for a rather weak plot. Lieutenant Paul Merrill, an American officer, had fallen deeply in love with Barbara, the daughter of the Spanish Don Francisco. His rival is her cousin Alvrado, who plots to abduct the girl. The plot is frustrated by Natoma, the Indian maiden who loves the Lieutenant but realizes the hopelessness of her affection. The Indian, stabbing Alvrado, escapes into the mission church where Father Peralta persuades her to take the veil. Paul and Barbara, of course, are happily united.

A good libretto evidently does not grow on every bush, for Victor Herbert chose Natoma out of more than a hundred. Mr. Redding's lyrics are often little more than jingling rhymes that could have contributed little inspiration or suggestion to the composer.

It is generally agreed that the score is always interesting and frequently better than that. Victor Herbert has at least lived up to the standard he set—to write flowing, melodious music. Although he makes use of motifs for his principal characters and for the leading ideas, many of the numbers can be isolated from the rest of the score, in the fashion of light musical work. Much of the music is characterised by Spanish rhythm or by Indian harmonic progressions. In the first act Natoma's account of the traditions of her race and Barbara's love scene with Paul are notable. In the second act, interest after the Spring song by Barbara and the ode to Columbus by the sailors, centers in the dagger dance by Natoma and Castro. In variety the numbers are well selected; for example, the vaquero's song, the hawk song, and the chorus of nuns.

Natoma was originally written for Oscar Hammerstein with the expectation that Mary Garden would sing the title-role. Fortunately, Andreas Dippel in producing the opera still could assign the part to her. Miss Garden has added another brilliant role to her repertoire; she occupied at all times the most interesting spot on the stage. Other favorites were John McCormack and Mario Sammarco. The foreign singers, however, were almost entirely unintelligible. The cast follows:

Natoma ..... Mary Garden
Barbara ..... Lillian Grenville
Lieutenant Paul Merrill ..... John McCormack
Don Francisco ..... Gustave Huberdeau
Father Peralta ..... Hector Dufranne
Juan Bautista Alvrado ..... Mario Sammarco
Pico ..... Armand Crabbe
Karama ..... Constantin Nicolay
Jose Castro ..... Frank Preisch
Chiquita ..... Mlle. Nandina
A Voice ..... Minnie Egener

The same cast sang Natoma at the New York Metropolitan Opera House last night.

DEATH OF AL SUTHERLAND.

The widely known manager of vaudeville acts and theatrical agent, Albert H. Sutherland, died suddenly at his home in New York Feb. 21. Death was due to heart disease. Mr. Sutherland was fifty years old. He was at one time Augustin Daly's representative in London and later became lessee of the Shaftesbury Theatre, but of late years he had devoted himself exclusively to producing and booking vaudeville acts, having offices in the Putnam Building.

On Monday night, Feb. 20, he went to Jersey City with a party of friends to witness the debut of his wife, Julie Ring, sister of Blanche and Frances Ring, in the title-role of The Girl in the Taxi, and after the performance returned home with her. He appeared to be in his usual health, but in the morning he was found dead in his bed by a servant.

Mr. Sutherland's funeral took place Thursday afternoon, Feb. 23, in the Grand Lodge room of the Masonic Temple. The Masonic service was conducted by John B. Thomas. The Elks service was also read. The pall bearers were Hollis E. Cooley, Edward V. Gormley, Frank G. Stanley, Jerome Siegel, Frank Hennessey, Franklin Bien, Dr. Richard Frothingham, Sie Hassan Ben Ali, Eli Cahn, H. B. Thearle, Max Hart, Harvey Watkins, John Hennessey, M. H. Bentham, Fred Shamberger, and Pat Casey. Delegations were present from the Masonic lodge, the Elks, and the Green Room Club.

BABY MINE IN LONDON.

Margaret Mayo's successful farce, Baby Mine, which is now playing at Nazimova's Theatre, New York, had its London premiere Feb. 21 at the Criterion Theatre. Weedon Grossmith played Jimmy, done here by Walter Jones, and Iris Hoey did Zoie, Marguerite Clark's role. All cablegrams from London indicate a success.

JUDGMENT.

Valerie Bergere, the emotional actress, who has gone into vaudeville producing on her own account, appeared at the Fifth Avenue last week in Victor Smalley's playlet, Judgment. The cast:

Judge John Brill ..... Herbert Warren
Helen Brill ..... Katherine Kavanaugh
Mrs. Martha Antwerp ..... Emma Campbell
Little Bessie ..... Viola Dale
Martin ..... Clyde Adler
May Slocum ..... Miss Bergere

Mr. Smalley's story is dramatic, though affording only one prominent role. May Slocum, whose husband has been convicted of murder by circumstantial evidence, comes to Judge Brill to plead for his life. She knows that her husband is not guilty. The judge is obdurate and refuses to change his charge of guilty. Mrs. Slocum quickly locks the doors, turns out the lights, throws her arms about the judge and calls for help. Mrs. Brill is aroused, has the door broken in and finds this strange woman apparently struggling against the embraces of the judge. Thus Mrs. Slocum proves to him the invalidity of circumstantial evidence. The sketch ends happily. Miss Bergere is quite equal to her role and has good support. This week she is doing a playlet, Carmen, at the Fifth Avenue.

A POPULAR MANAGER RESIGNS.

G. E. McCune, manager of the Fifth Avenue Theatre, under whose régime Keith and Proctor's Fifth Avenue Theatre has become one of the best vaudeville houses in the city, has resigned, his resignation taking effect Feb. 25. For the last bill of his administration Mr. McCune provided one of the best regular vaudeville entertainments ever given in New York. The bill, which included Gus Edwards' Song Revue, Isabel D'Armond, Valerie Bergere, McConnell and Simpson, Bixley and Fink, Hugh Herbert and Henry Clive, was quite in the nature of a farewell offering.

REFLECTIONS.

Mrs. Clark Hillyer, of The Hillyers' Living Manikins, has been seriously ill of pneumonia and general breakdown for the past six weeks at their home in Bensonhurst, N. Y. She is slowly recovering. All dates have been canceled until Spring.

W. W. Saunders sailed on the *Lusitania* to-day (Wednesday) for London, where he will remain a week on business for The Great Raymond, whom he will join in Spain immediately following his London visit and will remain with Mr. Raymond until next August. Richard Pitro is now Mr. Raymond's representative in this country.

George Casson Casselbury, assisted by Miss Jordan and Charles Glocker, produced his sketch, The Land of the Free, at the Prospect Theatre, Bronx, last week.

Stella Mayhew has been added to the long list of stars to appear at the Shuberts' new Winter Garden.

Ned Wayburn is going into vaudeville producing on an extensive scale. His new sketch, The Producer, in which his wife, Helene Davis, is to appear, will open soon, and his second venture, Eleven Forty-five, will have an early Fall production.

A vaudeville entertainment, given by many well-known stars, took place Sunday night at the Broadway Theatre. The entertainment was the annual benefit for the Treasurers' Club of America.

H. Percy Meldon is at Pine Hill Farm, Garrison-on-Hudson, where he rises at 5.40 every morning, works strenuously in a gymnasium, has two and one-half hours' road work every day climbing the hills, and has treatment and food to correspond with the conditions under which he is building up after a long siege of hard theatrical labor. Mr. Meldon expects to return to Broadway soon a new man.

Royal Byron was tendered a birthday dinner by the proprietor of the Remington Hotel, Feb. 20, at the Remington. About twenty-five guests were present, including several of Mr. Byron's associates in Overnight.

THE SOCIETY OF THE ALUMNI.

The Friday social meetings during the season of the Society of the Alumni of the American Academy of Dramatic Arts are well attended and are very successful. At one of the recent meetings Mr. and Mrs. Randolph Hartley were the guests of honor. On this occasion Mr. Hartley gave a very interesting account of operatic performances abroad, as well as work along dramatic lines. Mr. Nevin was unable to be present on account of absence from the city, but will be the guest of the society on some future occasion.

Madame Emily Grey, the well-known harpist, was a recent guest, and cards to be sent out announce as the guest for Friday, March 8 Mrs. Marion Manville Pope, of the first year's class of the Academy. Mrs. Pope for some years has resided in South America and was in Santiago de Chile at the time of the earthquake. Her visit here is to be a short one, and all members of the society are cordially invited to meet her.

Mrs. Pope is actively interested in literary and dramatic productions, and has written librettos for operetta and musical comedies, among her more serious plays being The Unknown World and The Love Seeker.

NEW DAVIS PLAY.

Daniel Frohman will give a special matinee of a new one-act play called Lola, by Owen Davis. Lauretta Taylor will have the leading role. The story concerns the resurrection of a human being from death.

STAGE EVENTS IN CHICAGO

William Gillette and Kyrle Bellew Revive Happy Traditions—Von Possart's Art Recognized—Hart Conway's Reminiscences—Plays That Run Indefinitely and Plays That May Achieve Runs—Colburn's Chat.

(Special to The Mirror.)

CHICAGO, Feb. 27.—Von Possart received proper recognition as an artist in the large sense, as described by Percy Hammond, the "Tribune" critic, at the Princess last week. He appeared in Frits, Nathan the Wise, and other well-known plays of his repertoire, and in each showed that he had lost nothing of power or finish since his remarkably successful engagement at the Grand Opera House a number of years ago. His characters are the studies of a master of his art. The audiences were large all week.

Long runs that continue to show what the public wants in Chicago: Get-Rich-Quick Wallingford, at the Olympic; Henry Kolker, at the Cort (The Great Name); The Passing of the Third Floor Back, with Forbes Robertson, at the Garrick.

Short runs that might continue; Gillette in repertoire, at the Illinois; Warfield, at the Blackstone, in Grimm; Bellew in Raffles, at Powers'.

Young run which may grow: When Sweet Sixteen, at Chicago Opera House.

New arrival next week who is likely to have a run: Rose Stahl in Maggie Pepper, at the Illinois.

Two favored actors of other seasons—many others—Kyrle Bellew and William Gillette, have renewed interest and, to a certain extent, faith in the theatre recently. Both reveal the contrast between the excellence of yesterday and the effects of the blight of to-day, mentioned by H. A. Jones—expediency. Both use their capital old plays, both act with the dignity, sincerity and skill that many twentieth century actors think is old fashioned, and both are supported by thoroughly capable companies. It has been said in the reviews that Raffles was never quite so well acted as at this time; and the writer is one of many who is certain that Secret Service and the other Gillette productions were never better acted than during the current engagement, closing this week, at the Illinois. The success of these two stars in their plays of other days shows that if Charles Frohman's observation that the stage is supported chiefly by women, forming nearly 70 per cent. of the attendance, be true, they know when the worth of their money is offered. When it comes to bargain hunting, it is hard to fool the women, and this, being a warning to cheats, is a good thing for the stage.

In Secret Service, at the Illinois, the climaxes and a sufficient number of chief scenes were the star's, but how much depended on the rest of the company! Ability is required in the parts of Edith Varney, Mrs. Varney, Caroline, Arrelsford, Wilfred, and General Randolph, and it was admirably well supplied by Louise Rutter, Marie Wainwright, Josephine Brown, John Miltern, Albert Parker, and William Riley Hatch, who is substantially supplementing a creditable career in musical comedy, with more creditable achievements in the drama. Mr. Miltern's Arrelsford seemed an especially excellent characterization. Charles H. Bradshaw played the old negro servant noticeably well.

Mabel Barrison, who has been critically ill from bronchitis and a general breakdown after seven years of nearly continual activity in a long list of productions, was taken South last week with the hope that the mild weather and Spring sunshine of San Antonio would help her recover her strength. A blizzard arrived in Texas about the same time that she did and stalled trains, while the Spring sun was shining in Chicago. She was accompanied by her husband, Joseph H. Howard, the composer, a physician and nurse. Her automobile also was shipped for her use.

Annie Russell will follow Ruth St. Denis at the Studebaker March 6 in The Backsliders.

Rose Stahl will begin an indefinite engagement at the Illinois March 6 in her new play, Maggie Pepper, by Charles Klein.

Sarah Bernhardt may be back in the Spring at the Studebaker on her way across the Continent.

Julian Eltinge may include Chicago again in his triumphal tour as the Fascinating Widow in his play of the same name. The return engagement will probably be at the Colonial.

School Days unloaded its bevy of girls on the capacious Haymarket stage last week. Herman Timberg headed the cast and did some clever work in the way of eccentricities. Alma Bauer, Edna Beming, Arthur Henry, Charles P. Walsh, Leah Mower, Rose Wood, Dolly Dupree, Jack Manley, and Caroline Stanley and others kept things going at a lively rate.

The remarkable run David Warfield is having in the first high class theatre built outside the loop, and away from that centre of town, the Blackstone, has convinced many that the neighborhood of Peck Court, Eldridge Court, the Blackstone Hotel, Michigan Boulevard, and Wabash Avenue is to be the Forty-second Street and Broadway district of Chicago. At least the success of the Warfield-Peter-Primm engagement has proved that the actor and the play are the magnets, and the public will find them wherever they are. It now seems certain that Mr. Warfield will remain twelve weeks and the run may continue till May Day. All seats are sold at matinees and only a few gallery seats are left at evening performances.

Augustus Piton, Jr., business-manager of The Blackstone, is experienced in runs, including the run in two sections of The Lion and the Mouse, which began at Powers', where extra matinees were added each week until they were played daily, the last week with three performances the last day. A few months' later the run was resumed at the Illinois and lasted all Summer. Mr. Piton, Jr., is a firm believer in the prediction that the Blackstone-Michigan corner will be the Broadway-Forty-second of Chicago.

Possibilities of the future at the Blackstone: The Chanteeler, with Maude Adams; The Concert, and Naughty Marietta.

On dit: that B. C. Whitney has well under way a new musical comedy for Spring production and a Summer run at the Whitney.

Davis Lewis and his company seem to be meeting with some favor at the Whitney, in spite of the blast from the press. Don't Lie to Your Wife is light and rather simple, but it sounds along with some interest and humor, a bit of pleasing music now and then and some outbursts of laughter from the audience after all. Some blithe husbands have been playing while their wives were away, and chorus girls, joy rides and the races were on their programme. Meantime at least one wife had been joy-riding, exceeding the speed limit and playing the races. The girls are introduced as nieces from Australia, and the wife gets the owner of the horse she bet on to tell a tale about meeting her at a ribbon counter. Complications, explanations, prevarications. Mr. Lewis has a song about American names, mentioning a list of Irish, then Hebrew, then Italian, which seems to please. His company does not include a chorus, but a number of small parts for women. In the cast are Samuel Rose, E. J. Pell, Alfred C. Winn, Neil McLeod, Earl McDonald, Raymond McSherry, Victor Royal, Jane Babcock, Gladys Montagu, Etta Raynor, Bell and May Connelly, who are popular in their "Sugar Moon" number; Mabel Girling, and Marie Welter. The author is Campbell B. Casad.

Happy Hooligan had some success again, after all these many seasons, at the Globe last week, there were girls, musical numbers, and the familiar street car incident. Ross Snow and Harry Ward were the Hooligan and Guggenheimer of the cast, and Hattie Raymer, Marie Elmer, Arthur Cain, Lute Vohrman, Bertha Delmonte were in the company.

Bertha Kalisch was to have come to the Lyric for two weeks, but Lulu Glaser will remain till March 13, when the Sothern-Marlowe engagement will begin.

Ed. Hutchinson, a former Chicagoan, has returned to the city recently as a result of the sudden outbreak of musical comedy in the outlying stock theatres, beginning with Forty-five Minutes from Broadway, at the College, and continuing with that at the Imperial and Marlowe, to be followed later by Little Johnny Jones and The Talk of New York, or others. Mr. Hutchinson was especially engaged to help put on the musical numbers. He gathered a chorus which he has used at each theatre, and with a few special vaudeville engagements at intervals he expects to keep the flying squad of beauties busy in the family theatres for a number of weeks more. Every little new movement in the theatrical world has a business of its own.

Henry Kolker is receiving and reading plays and scenarios at the Cort for Henry W. Savage. I understand he has been kept busy looking for another Shakespeare.

Leila Shaw, who used to be a singer in light opera will find use for her talent in music as well as acting in Forty-five Minutes from Broadway at the Marlowe this week. Albert Phillips will lift up his leading man voice in song with "Forty-five Minutes from Broadway," the ballad.

Thurston, the magician, presented a remarkable programme of new mysteries at McVicker's last week. He interspersed his serious work with humorous tricks, which delighted his audience, and altogether gave an entertainment without a dull moment and exceedingly popular. His apparent transfers of human beings through space were performed with lightning speed, completely eluding the senses.

Eddie Hume, the comedian of The Flower of the Ranch, Lower Berth 13, and other productions, has been compelled to take a vacation in Michigan in an effort to recover his health.

Robert Hilliard is back again in A Fool There Was, beginning this week at McVicker's.

Ruth St. Denis' oriental dances have attracted audiences of profitable size at the Studebaker, and she has received praise from earnest adherents to artistic standards. Miss St. Denis remains this week. Her company, contrary to the impression that she is almost a one-person attraction, is larger than that of many plays. Acting Manager George Ade Davis, of the Studebaker, says that she employs thirty-five people in giving her programme.

The Echo is still among the probabilities for spring at the Studebaker.

Managers Frank Gazzolo and George Kilmt, of the Imperial, added to the reputation of their new theatre last week with a brisk and popular production of Forty-five Minutes from Broadway. They will do Little Johnny Jones later.

The bills this week: Grand Opera House, Artiss in Disraeli; Olympic, Get-Rich-Quick Wallingford; Powers, Bellew; Illinois, Gillette; Cort, Henry Kolker; Garrick, Forbes Robertson; McVicker's, Hilliard; Chicago Opera House, When Sweet Sixteen; Studebaker, Ruth St. Denis; Blackstone, Warfield in Grimm; Colonial, Katy Did; Whitney, Never Lie to Your Wife; Auditorium, Hippodrome; Princess, Von Possart; La Salle, Girl I Love; Lyric, Lulu Glaser; Haymarket, St. Elmo; Marlowe, Wildfire; Imperial, Chimes; Kirby, Crown, David Higgins; College, Eternal City.

Sybil Hammerslg, of this city, who joined Margaret Illington's company for her new play, The Encounter, has received compliments in the Western press for her Renee Serval.

Genee, the dancer is making her vaudeville debut this week at the Majestic. William Farnum was back at the Majestic last week in his playlet of old Greece, which sets forth in good dramatic manner the idea that the armless statue of Venus, when complete, was a figure of a woman holding a baby across her hands. He was greeted with a "reception" of applause, and the play held interest well as before, from its plot and the fine figure of a man, as well as the good acting of Mr. Farnum. Olive White was a corresponding figure of a Grecian maid, and Wells Kalbloe was sufficiently athletic and sincere to make the rival sculptor interesting. Kate Watson, who was added unexpectedly to the bill in place of The Great Lester, ventriloquist, captured the audience much the same as the McGreevys did a year ago or more, when they benefitted by somebody's failure to appear. Miss Watson, like the McGreevys, has a "rube act," imitating a country girl somewhat like Lotta Gladstone. Others popular were Rossina Cassel dogs, Jack Wilson, Franlyn Batie and Ada Lane, and the Pianophiends.

Madame Olly fared well at the American Music Hall last week in her strong playlet, although her voice did not carry well in the long auditorium. Vasco again got a great deal of applause, and Montgomery and Moore, Daisy Harcourt and others were favorites on the big bill.

Acknowledged with appreciation kind invitation from Ned Alvord to attend the opening of the new Orpheum Theatre, at Joliet, last evening. Numerous Chicagoans, not actors, have got time at Joliet, and are still doing it.

The Eternal City is the bill at the College this week, with Maria Nelson inviting comparison with Viola Allen in the lead. The Right of Way last week proved a strong attraction for the Northwest folk, who evidently were surprised and delighted by the big play. Rodney Ranous filled out the part of Steele with his usual display of ability, and Henry Rowell was a good Jo Portugais. John T. Prince, of the College staff and company, has written a playlet for six characters, which will soon be seen in vaudeville.

Chicago seems likely to have no regular production of plays in German next season, as the Milwaukee Stock is not to continue the weekly visits, Sundays, at Powers'.

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BROOKLYN AMUSEMENTS.

Louise Carter's Singing Appreciated—Sam Bernard's Third Appearance Here This Season.

The patrons of the Gotham turned out in large numbers last week to see Forty-five Minutes from Broadway, it being the first musical production given this season. Louise Carter was fetching in the becoming lace caps and apron of a housemaid, and her singing was so sympathetic and appealing that it carried the house by storm. Victor Browne was cast as Thomas Bennett and played the part well. James Kyrle MacCurdy as Kid Burns, with his "Forty-five Minutes from Broadway" song, furnished an overflow of wit and jollity. Evelyn Watson was seen at her best as Flora Dora Dean and did justice to the part. Kate Woods Flake in the role of Mrs. Purdy gave her usual intelligent presentment. Carey Lee was seen to good advantage as Mrs. David Dean. While Harry Hicks handled the role of Daniel Cronin in fine style. Charles Geer as Andy Gray, the butler, did exceptionally well, and Louis Kimball as James Blake was good. The comedy was admirably staged by Addison Pitt. This week, Under Two Flags.

The Lottery Man was the attraction at the Lee Avenue last week, with Corse Payton as Jack Wright. George Storrs Fisher as Fuzzy Payton made that busy part a huge success, and Charles Wade Daniels as Mrs. Wright played the part of "mother" in fine style. Minna Phillips as Helene Heyer gave a finished performance. Minnie Stanley, the original Lizzie, took excellent care of the comedy part and in conjunction with Grace Fox as Mrs. Payton and Ethel Milton as Hedwig Jansen completed the cast. This week, The Road to Yesterday.

Under Two Flags was the offering at the Crescent last week. Grayce Scott played the part of Cigarette with an abandon that admirably fitted the character and won much well merited applause. George Alison, after a week's rest, had a congenial role in Butre Cecil Rovallieu. M. J. G. Brizzo as Berkley Cecil Rovallieu was also excellent, as was Arthur Buchannan as Lord Rockingham. Joseph Egerton as Colonel Chateauroy, Charles Schofield as Rake, Gertrude Rivers as Princess Venetia, and Isadore Martin as Lady Beatrice Guinevere also were highly efficient. This week, The House Next Door.

The Phillips Lyceum Stock company presented last week The White Tigress of Japan. E. A. Turner as Raymond Grant of the U. S. Texas played his part well. Phyllis Gilmore as Anada, daughter of Kunzo, was also excellent.

Sam Bernard set a new record for the theatrical season in Brooklyn last week by being the first star to play a return date at any theatre of the borough, appearing at the Majestic Theatre. The engagement was the third of the popular comedian in Brooklyn this year.

The Easiest Way, Eugene Walter's play dealing with the seamy side of life, held the close attention of large audiences last week at Teller's Broadway Theatre.

Viola Allen and her splendid company was the attraction at the Sam S. Shubert Theatre last week. This week, The Jolly Bachelors.

At the Montauk last week Billie Burke appeared for the first time in this borough in Sunshine, which pleased a large audience. A good-sized audience greeted Hamish Forster and her company at the Amphion Theatre last week. A great many of the patrons remembered Miss Forster, she having appeared at this house last season in Lena Rivers, and the reception accorded her was a hearty one. The Little Girl that He Forgot contains a beautiful story of American life, with the scenes laid out in the Missouri swamps. The scenic effects are particularly elaborate. Miss Forster was delightful as June Holly and her company is an evenly balanced one, her leading man, John Bowers, being particularly capable.

Thomas E. Shea reopened the Court last week for a single week's engagement in repertoire. This week, vaudeville and pictures.

John C. Rice and Sally Cohen were the headliners last week at the Fulton Theatre, appearing in a new act which proved a winner. Second in importance in the olio were the Musical Stoddards. Blair and Blair appeared to advantage with a budget of jokes and songs, and just as welcome was Mort Fox, Hebrew comedian, who kept the audience in roars of laughter.

Mary Norman was the headline attraction at the Orpheum last week.

Edward Abeles scored at the Greenpoint last week in his new sketch. He Tried to Be Nice.

The attractions at the burlesque houses last week were: Casino, Miss New York, Jr.; Star, Al. Reeves; Gayety, Vanity Fair; Empire, The Passing Parade.

Carey Lee closed with the Gotham Stock company last week.

A reception in honor of the various chapters of the Eastern Star of Brooklyn and New York was held by Louise Carter, leading woman of the Gotham Theatre, after the matinee Feb. 23, and was assisted by the strength of the entire company.

Evelyn Watson, ingenue of the Gotham Stock company, has signed with the Full Stock for the Summer season. CHARLES J. RUPPEL.

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AMUSEMENTS IN BOSTON

Few Changes of Bill to Note—Arms and the Man Revived—Plays Nearing the Ends of Engagements—Benton's Chat of Plays and Players.

(Special to The Mirror.)

BOSTON, Feb. 28.—Again it is a case of nearly all the houses in town holding over attractions without change of bill. One of the most important events of the week will come at the Back Bay Opera House, when the second grand opera of a Boston composer will be presented. This is The Sacrifice, by Frederick S. Converse, which has been in preparation all the season. It was the presentation of The Pipe of Desire, by this same composer, a number of years ago, that led to the local interest in grand opera, which resulted in the foundation of this institution. Carolina White will come over from Philadelphia again to sing the heroine in The Girl of the Golden West.

The only newcomers of importance this week were John Hyams and Leila McIntyre, who opened at the Colonial in The Girl of My Dreams, following The Dollar Princess. The cast is a good one for a piece of this sort and the production elaborate.

It was a happy thought on the part of John Craig to take up Arms and the Man, by Bernard Shaw, for this week. It had been given here earlier in the present season, in its light operatic version. Mr. Craig, Miss Young and all the other leading members in the stock company do excellently in the trying characters.

There is a new thriller at the Grand Opera House for a change of bill this week, The Blind Girl, with Harry Moore in the chief character.

Of the continued attractions The Commuters seems to have made the biggest hit, for the orchestra has been under the stage at the Park for the greater part of the week.

The Spendthrift, at the Hollis, also has made an impression, and will close its engagement in excellent fashion before it goes to Baltimore for its return booking. Honors are about even between Edmond Breese and Thais Magrane, and Mattie Ferguson does admirably in a character like Mrs. Hetty Green. Vivian Martin looks for all the world like Billie Burke, who is to follow at this house.

The Fourth Estate, at the Shubert, has proved especially interesting in newspaper circles. Dodson Mitchell has always been a great favorite here since the days of Candida, and he does admirably in his present character.

Julian Eltinge has had one of the best engagements of the season at the Boston, and the demand to see The Fascinating Widow has been so great that a special matinee has had to be added for the final week.

The Follies of 1910 ends its stay of two months at the Tremont with this week, and then it goes back to Brooklyn.

Beverly of Graustark did not have so long an engagement at the Globe as The Rosary did, but it has proved a success. This week closes the engagement.

It is also the last week of Madame X at the Majestic, where the absorbing French play has the record of drawing more tears than any piece that Boston has seen in a long time.

Gertrude Hoffman remains for one more week at Keith's and changes her revue by introducing Mendelssohn's "Spring Song." J. K. Murray and Ciara Lane, long comic opera favorites, are here in vaudeville, and the bill also includes Nederweid's riding monkey, Hawthorne and Burt, Mack and Williams, Davis Brothers, and Van Haven.

Sam Howe's Love Makers are the newcomers of the week, with Mr. Howe himself as the chief comedian.

Pat White and his Gaiety Girls furnish the chief part of the bill at the Howard Athenaeum, but there is also a house olio, with Kenney and Hollis as the leaders.

Williams' Imperials are at the Columbia this week, and the wrestling night, on Wednesday will have unusual features for this week.

The College Girls are at the Casino, and Armstrong's ballet is being especially singled out for attention.

There is a complete change of bill at the Bowdoin Square, with Torelli's dog and pony circus, Dr. McDonald, Gravetta and Parr, Pace and Morency, the American Singing Four, Frank Carmen, and May Dayton.

Alexander Light is going to show Shakespearean productions at Jordan Hall the last part of next week, his list including Hamlet, Twelfth Night, and Merchant of Venice.

Julian Eltinge went as one of the guests to the Boston men photographers' ball at Horticultural Hall last week. He was in his stage gown and he danced with several men.

Mrs. Olea Bull Vaughan has applied at Cambridge for special administrator for the estate of her mother, Mrs. Ole Bull, claiming that there has been intermeddling with the assets.

Mesto A. Everitt had a bad fall on the stage of the Grand Opera House last week as she was crossing the chasm high in the air. The support gave way and she fell to the floor of the stage. She was so badly injured that her part had to be taken up by Josephine West.

The girls of the Idler Club at Radcliffe College gave Cyrano de Bergerac for their theatricals last week, and the title-role was played with remarkable effectiveness by Marjorie Smith.

The Russian dancers are coming back to the Back Bay Opera House for one more farewell appearance, and this time they will dance Coppelia, March 11.

There was an interesting occasion at Radcliffe College one noon last week, when John Craig, the manager of the Castle Square, went over to Cambridge and presented the prize of $250 to Florence Agnes Lincoln, the student from Charlestown, who had written the best play in the recent competition which he had offered. He made a most effective speech in making the award, and the teachers and students who were present followed with closest attention. An equal sum is given the college library to purchase books on the stage. The winning play, The End of the Bridge, will be given at the Castle Square next week.

Announcements and rumors are a little slow in regard to possibilities of Summer seasons in Boston. The last year was so disastrous in that respect that managers are a bit slow in going ahead with plans. It seems to be taken for granted that the Aborn Opera company will be back at the Opera House again as soon as the regular Winter season ends, and the latest report is that Lindsay Morison will move from Lynn to Boston with his stock company. It is hardly probable that there will be a light opera season at the Castle Square, but that would not bar out a continuation of the present policy of drama. Last Summer the Majestic had Charlotte Hunt with her stock company, but this year it is probable that The Chocolate Soldier will be back, and will run for an indefinite period.

Rumor has it that there are a few ultimatum being issued up at the Back Bay Opera House, and that there may be decided changes there another season. The story that is going up and down Huntington Avenue is that these men of society following who have put up much money in the past two years say that they will do so no more unless another of the leaders in support becomes satisfied with being merely a boxholder. Still other changes are talked about, but on the other hand there are those who declare positively that the discontent of the triumvirate will not disturb the policy of the coming season.

Marion Craig Wentworth gave a reading of Hervieu's play, Enchained, which treats of marriage and divorce in Steinert Hall last week, and she invited the Committee on Judiciary to be present so as to get points on the bill pending, which intended to bar divorce in Massachusetts. Unfortunately the legislators were just ungallant enough to decide the fate of the bill before the afternoon of the reading.

Mrs. Henry Russell, wife of the impresario of the Back Bay Opera House, gave a musicale last week at the Lenox at which many society people were present. The novelty was the erection of a real stage upon which several of the principals of the opera company appeared. The surprise was when Alice Nielsen blacked her face and gave a number of coon songs. Dorothy Jordan, the daughter of Eben D. Jordan, who gave so much money for the success of the enterprise, gave classic dances, as she had done at Vincent Club theatricals.

On the same evening the Opera House employees had their annual ball at Horticultural Hall, with a large attendance. Mr. and Mrs. Henry Russell and Robert Jordan dropped in for a few minutes.

Edward E. Rose, who was formerly stage manager at the Museum, and also manager at the Castle Square, but who is best known to Bostonians now as author of The Rosary, is a member of the class of 1886, which has its quarter centennial at Harvard next June with an elaborate celebration. Another member of the class who was an actor is O. L. Lander.

My congratulations to E. H. Crosby, the dramatic critic of the "Post," whose pictures are in so great demand that his photographers have copyrighted them. It is fortunate that the warning line is placed on the picture and not on the spotlight column, which it leads as there would be danger of infringement.

JAY BENTON.

PHILADELPHIA NOTES.

U. S. Minister Bedloe—He Came from Milwaukee—Old Favorites—Natoma and Opera.

PHILADELPHIA, Feb. 28.—Numerous plays are remaining in town: The Man from Home at the Adelphi, The Country Boy at the Walnut, The Fortune Hunter at the Garrick, Seven Days at the Chestnut Street Opera House, The Pink Lady at the Forrest. This latest musical comedy, by C. M. S. McClellan and Ivan Caryll, will remain in Philadelphia until it goes to the New Amsterdam Theatre, New York, on March 13.

New bills opening last night are: U. S. Minister Bedloe at the Broad, He Came from Milwaukee at the Lyric, The Girl from Rector's at the Grand. In George Ade's newest comedy, William H. Crane has a clever vehicle that brings his genial presence to the footlights, which would be quite enough for U. S. Minister Bedloe to do. As a matter of fact, it does more, giving Mr. Crane plenty of opportunities to hand out laughs. Sam Bernard is likewise as humorous as he knows how to be in He Came from Milwaukee.

On Feb. 21 Creatore and His Band gave a matinee at the Lyric.

Other bills this week are: The Child of the Regiment at Hart's, McFadden's Flats at the National, The Bowerys at the Casino.

Adeline Norwood is headliner at Keith's.

At the Metropolitan last week the repertoire included Tales of Hoffmann, Madama Butterfly, Rigoletto, La Boheme, and Natoma. Victor Herbert's work was, of course, received with enthusiasm, for every one is waiting for opera in English. Il Trovatore was sung last night.

The Boston Symphony played at the Academy of Music on Feb. 20, and the Philadelphia Orchestra on Feb. 25. Announcements for March include Isadora Duncan on March 6, Mischa Elman on March 7, and Tetrazzini on March 14.

On Feb. 22, at the Germantown Cricket Club, a benefit performance was given for the Southwark Day Nursery. Frederick A. Child, of the University of Pennsylvania Faculty, put the Pied Piper of Hamelin into dramatic form for children, who made up the entire cast. The players follow:

The Pied Piper	Helen McNulty
The Mayor	Ella Cohen
First Councilman	Theresa Sellkovitch
Second Councilman	Nellie Logan
Third Councilman	Stella Katlin
First Market Woman	Ida Miller
Second Market Woman	Sarah Sparkin
Third Market Woman	Rose Bienstock
Lame Boy	Rebecca Livingston
First Rat	Morris Lewis
Second Rat	Raymond Manderston
Third Rat	Marie Lennon
Herald	Pauline Kutlerfsky
First Watchman	Anna Borden
Second Watchman	Jennie Stern
Third Watchman	Mamie Gurdosch

Philadelphia amateurs have organized the Plays and Players' Club for the improvement of amateur performances in the city. Thomas McKean was elected temporary president. Among those at the meeting were Mrs. Otis Skinner, Mrs. C. Yorke Stevenson, Alice Biddle, Georgiana Biddle, Mrs. Paul Pearson, Mrs. Samuel Cooper, Mrs. Robert Geddes, John Luther Long, Howard Ritter, Harry L. Fox, Craig Mitchell, Henry B. Shaeffer, Jr., Mr. and Mrs. Henry La Barre Jayne, George Dallas Dixon, Mrs. Horatio Gates Lloyd, Mrs. C. Yarnall Abbott, Mrs. Frank Reed, Mrs. Herman Sandby, Howard Reber, and Emily R. Perkins.

IN THE VARIED AND MULTIFORM USES FOR FAMILY NEEDS THE PUREST STIMULANT IS DEMANDED. IN THE LARDER AND BUFFET, FOR EMERGENCIES OF HEALTH, FOR CHEER AND COMFORT, FOR THE AGED AND FEEBLE, AND IN THE USUAL CONVENTIONAL FORMS OF HOSPITALITY

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WASHINGTON.

Mrs. Fiske's Notable Engagement—A Stage Wedding—Expanding a Sketch into a Play.

WASHINGTON, Feb. 28.—Last night's notable event in Washington was the commencement of the annual engagement of Mrs. Fiske in Becky Sharp at the New National Theatre, before one of the largest and one of the most brilliantly fashionable gatherings of the season, the opening performance having an additional interest in that it was an evening devoted to a worthy charitable purpose under leading society patronage—a benefit tendered to the Columbian Women of the George Washington University. The occasion was a signal triumph for the distinguished actress. Mrs. Fiske's was a superbly artistic and magnetic realization of this famous character, and deserving in full the strong approval bestowed upon the interpretation. Mrs. Fiske's support includes Henry Stephenson, Leonard Shepard Harold Russell, Robert V. Ferguson, W. C. Andrews, Paul Scardon, R. Owen Meech, William Gordon, Reginald Carrington, Lee Miller, Gregory Kelly, George McLeod, Herbert Holt, Henry Mathewson, Ralph Barlow, Thomas Clifton, Frederick Marshall, Florine Arnold, Mary Maddern, Constance Jackson, Jean Davidson, Mabel Reed, Ethel Morley, Marianne Marstrand and Helen Van Brugh. Mrs. Fiske's present remarkably strong revival of Becky Sharp has a very large advance sale that covers the week for every performance. Next week, Seven Days.

The Faun, which William Faversham presents in fine form this week at the Belasco Theatre, scoring a strong individual success, pleased a large and distinguished gathering. Julie Opp, Nina Herbert, Elise Oldham, Mabel Crowley, Lionel Belmore, Albert Grau, Harry Bedding and Martin Sabine obtain strong praise for valuable assistance. Next week, Albert Chevalier in Daddy Dufard.

Richard Carle in the very successful musical comedy, Jumping Jupiter, commences the week at the Columbia Theatre to one of the largest of attendances. The cast includes Edna Wallace Hopper, William Pruette, Will B. Philbrick, Cheridah Simpson, Dorothy Maynard, Frederick Stanley, Burrel Barberetto, Vivian Ogden, Jessie Cadowale, Lester Crawford, Natalie Alt, Madison Smith, Isabel Winloche, and Ina Claire, a talented Washington girl, who scored a delightful success by her lifelike impersonations of leading stage people. Next week, Elsie Ferguson in Old Kentucky again receives the seal of strong popular endorsement, for the Academy of Music is crowded to its capacity on the week's opening. Mildred Johnson repeats her previous sterling success as Madge Brierly, with Bert G. Clark in his original role of the Colonel, John H. Mack, Frank P. Conway, Paul Pilkington, Conrad Cantzen, Carol Warren, and Helen Gurney. Next week, No Mother to Guide Her.

But two weeks old, Walter Brown's modern morality play, Everywoman, can be recorded as a season's success, judging by its Washington reception at the Belasco during the past week, where the receipts went over the very respectable sum of $12,000.

William H. Crane's engagement at the National Theatre in the George Ade farcical comedy, U. S. Minister Bedloe, just concluded, was successful. President Taft, accompanied by Mrs. Taft and several guests from the White House, occupied boxes Monday night, evidencing unusual pleasure in the play.

The attendance at Chase's during the past week was so large that people were turned away at many of the night performances. Another attractive bill this week presents Edward Abeles and Charlotte Lander in Grant Stewart's one-act play, He Tried to Be Nice; John P. Wade and company in Marse Shelby's Chicken Dinner, the Primrose Four, "1,000 pounds of harmony," Will Rogers' Wild West, introducing Rogers, the lariat king, and Goldie St. Clair, broncho rider, with their bucking broncbos, and other typical features. Madden and Fitzpatrick in the smart farcical comedy, The Turn of the Tide, Elida Morris, vocalist, and the Three Marcantonis in their indoor Olympian games. Next week's headliners include Frank Keenan and Fanny Rice.

At the Columbia Theatre last week a treat was given in the Hammerstein presentation of The Maestro's Masterpiece.

The attractions at the burlesque houses this week include Bob Mancher's Cracker Jacks at the Gayety, and Edmond Hayes in The Wise Guy in Society at the Lyceum. Next week's attractions: Gayety, Bon Tons; Lyceum, The Moulin Rouge.

The Casino vaudeville bill for the current week presents Harry Jolson, Taylor and Livingston, Musical Brandons, La Belle Clark, Brandon and Taylor, and Billie Beverley.

After the opening performance of McFadden's Flats last Monday night a marriage celebration was enacted on the stage of the Academy of Music. The contracting parties being Miss Dagnar F. L. Wennerberg, stage name Dagmar Lennette, of The McFadden's Flats company, and Frank E. Payton, actor and brother of Corse Payton, both of Brooklyn, who were wedded by a local minister, the Rev. H. C. Fults. A reception at the Raleigh followed.

Hector Fuller, formerly dramatic editor of the Washington "Herald," has gone to Buffalo, N. Y., to occupy a like position on the Buffalo "News."

Dunstan Farnum and Edward Peple, the author, are so much impressed with the success of The Little Rebel, the one-act sketch, presented by Mr. Farnum at Chase's last week, that they have decided to expand it into a four-act war drama. Mr. Peple is already at work on the play. The sketch as produced here will form the basis of the second act of the drama. Mr. Farnum will be seen in the role of the Federal Colonel.

Coming attractions at the New National for the month of March include The Round Up March 13, The Dollar Princess March 20, and Billie Burke March 27.

JOHN T. WARDE.

NEWARK.

The Traveling Salesman's Annual Visit Pleased —Plans Out for Two New Houses.

The Traveling Salesman renewed his acquaintance at The Newark Feb. 20-25. About the same excellent cast as last season. Chauncey Olcott comes 27.

Checkers has not been seen in Newark for seven years, until presented at the Columbia Theatre 20-25. Last time it was given at the Newark, with Thomas J. Ross. In the title role Harry D. Beaumont was excellent, Dave Braham scored as "Push" Miller, Florence Heston as Pert Barlow, and Gertrude Ryan were pleasing.

Clark's Runaway Girls pleased big audiences at Waldman's Opera House. The Aviators, a two-act musical comedy, forms the major part of the bill and gave plenty of scope for Jack Reid, Frank L. Wakefield, Johnny O'Conner, Robert M. Jackson, Frank Williamson, Ella Reid Gilbert, Patti Carney, Alice Wilson and Pert Croix.

The Star Show Girls kept the audience at the Empire in good humor 20-25. John T. Baker as the bellboy was great, and capably assisted by Louis Lynn, Mae Hadley, Bert Weston.

Frank Keenan proved a fine headliner at Proctor's Theatre 20-25, with his excellent support, which includes Robert Cummings, John T. Burke and Sadie Williams. They gave one of the best dramatic sketches presented at Proctor's this season.

Manager Mumford is winning out with his Lyceum players. Notwithstanding he has advanced the price of admission, the little Arcade is packed. Wanted—A Wife, was presented the first half of the week, and Ten Nights in a Bar-Room the latter half. Both proved to be a success.

The Kneisel Quartette give their fourth concert March 4 at Wallace Hall.

The Empire Theatre will be torn down this Summer, as the $2,000,000 department store of Bamberger is to be built on the site.

The New Empire will be built on Washington street near the Bijou Dreams, just off Market street.

Ground is to be broken soon for the new Shubert Theatre, on Broad and Fulton streets.

GEORGE S. APPLEGATE.

A RARE OPPORTUNITY.

THE MIGNON last week presented a view of Neville Island Park, the only water side amusement resort near Pittsburgh. The park is splendidly situated and easily accessible to the amusement loving people in the territory having more than a million population. Small outlay will put the property in condition and under intelligent management it should be a big money maker.

The park comprises about 35 acres—an island in the Ohio River—and is situated 12 miles below Pittsburgh. It is the only resort of its size on the shores of a natural body of water within a radius of 50 miles. It is reached by boats from Pittsburgh in less than an hour, and the trip is an attractive and enjoyable one. The time by trolley line is an hour and the run can be made by steam road from the business section of the city in 15 minutes. Nature has done so much for the site that it was not a difficult task to make it a fairyland of shrubbery and shade. Pittsburgh is one of the best of picnic cities, and the park affords opportunities for athletic sports, dancing, fishing, boating and bathing, which serve to render it an ideal picnic resort. The park can be operated on Sunday.

Owing to alleged dishonest management, the property fell into unfortunate financial lines and is now held by the Mechanic Lien Creditors, who only seek to get out of the property the balances due them. The improvements cost approximately $80,000, and in view of the conditions suggested can now be bought for about $20,000. Any amusement manager seeking a Summer park investment can, by prompt action, get a bargain. The fullest investigation is invited, and every facility will be afforded by the selling agents of the property, Olcott Payne and Company, 35 Nassau Street, New York.

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By J. M. BARRIE
The Twelve Pound ($60) Look
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DANIEL FROHMAN presents
CHARLES CHERRY
In a 4-act Hungarian Domestic Comedy
SEVEN SISTERS
By Frenes Heresegh
Adapted by Edith Ellis and translated by Ferike Boros
Special Engagement of LAURETTE TAYLOR

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GAIETY B'way & 46th St. Evgs. at 8:30. Mats. Wed. and Sat. at 2:30.
"A laugh in every line."—*World*.
"A whole carload of fun."—Chas. Darnton, *Evs. World*.
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By Rupert Hughes
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Seats 10 Weeks in Advance.

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MR. OSCAR HAMMERSTEIN presents
MLLE. EMMA TRENTINI
In the New Comic Opera by Victor Herbert and Rida Johnson Young,
NAUGHTY MARIETTA
With ORVILLE HARROLD
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The New French Musical Vaudeville
Madame Sherry
LINA ABARBANELL
with EDWIN STEVENS
Book by Otto Hauerbach. Score by Carl Hoschna
Staged by George W. Lederer.

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CHRISTIE MACDONALD
IN THE
SPRING MAID
From the German of Wilhelm and Willner, by H. B. and R. B. Smith. Music by H. Reinhardt.

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Herman Bahr's Comedy.
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DAVID BELASCO - Manager
6th MONTH Crowded Houses
Klaw & Erlanger present
REBECCA OF SUNNYBROOK FARM
By Kate Douglas Wiggin and Charlotte Thompson
Founded on the famous Rebecca Books.

NEW THEATRES.

At Fort Smith, Ark., a new theatre will be ready for occupancy next September. C. A. Lick will be the manager. Don Stuart, of New York, will book the attractions

It is on the Crawford, Philley and Zehrung Circuit.

A theatre and office building, estimated at $275,000, will be erected from plans by S. S. Sugar on the northwest corner of Sixth Avenue and Thirtieth Street, New York, on property leased by Marcus Loew from Henry Morgenthau for sixty-three years. The theatre, with a seating capacity of 2,300, will be used for vaudeville and moving pictures.

At the southwest corner of 181st Street and Wadsworth Avenue, New York, Gustavus L. Lawrence will erect a theatre for Washington Heights. The building has already been leased.

Pittsfield, Mass., will have a new theatre for next season, according to the intentions of Cooley and Woillson. A $60,000 building to accommodate 1,600 patrons will be erected behind the Academy of Music block with an entrance on North Street. The proscenium arch will be forty feet wide and thirty-one feet high. There will be one balcony, and the foyer will be on the mezzanine floor.

Amusements Throughout the Country

ALABAMA.

MOBILE.—THEATRE (J. Tannenbaum): Madame Sherry Feb. 8, 9; excellent co., to large business. Raymond Hitchcock in The Man Who Owns Broadway 10, 11; good co.; delighted satisfactory business. Lillian Russell in In Search for a Sinner 13; good co.; pleased fair business. Buster Brown 15, 16; good co., to poor business. Mamselle 22, 23. The Girl in the Taxi 24, 25 (return).——LYRIC (Gaston Meyerink): Lew Dockstader's Minstrels 22. Blanche Ring in The Yankee Girl 24, 25. De Wolf Hopper in A Matinee Idol 28.

MONTGOMERY.—GRAND (H. C. Fourton): Buster Brown Feb. 13; satisfied good house. Lillian Russell in In Search of a Sinner 15; exceptionally good, to large house. Lew Dockstader's Minstrels 18; a novelty in the minstrel line; very pleasing, to large house. Mamselle 20, 21. The Girl in the Taxi 22.——MAJESTIC (W. K. Couch): Blanche Ring 24. Firing Line 25. Majestic Opera co. 27-4.

SELMA. — ACADEMY (William Wilby): Buster Brown Feb. 14; large and enthusiastic audience of children. Adelaide Thurston 22. The Girl in the Taxi 23. De Wolf Hopper 1.

ARIZONA.

BISBEE.—ORPHEUM (L. J. Overlock): Richards and Pringle's Minstrels Feb. 15; good co. and business. The Time, the Place and the Girl 22. Raymond Teal Musical Comedy co. 23.

ARKANSAS.

LITTLE ROCK.—CAPITAL (Fred Pennell): The Dollar Princess Feb. 14; excellent performances, to big business.——KEMPNER (A. M. Ysanez): Three Weeks 15; performances and business good. Olga Nethersole in The Redemption of Evelyn Vaudray 16; very clever performance, to one of the best houses of season. Virginia Harned in The Woman He Married 18; fine performance, to good business. Ellen Beach Yaw 17 canceled. The Chocolate Soldier 18; excellent performances, to S. R. O. James K. Hackett in The King's Game 21. A Japanese Honeymoon 22. Coburn's Minstrels 23. Madame X 24. Elks' Minstrels (local) 2-4.

HOT SPRINGS.—AUDITORIUM (J. Butterfield): The Dollar Princess Feb. 12; good production; large attendance. Three Weeks 15; fair patronage. Class mates 18; fair co. and business. James K. Hackett in The King's Game 20 delighted a large audience. Coburn's Minstrels 22. Madame X 25. Louis Mann 28.——NEW PRINCESS (J. F. Head): Genie Rail, Fagan and Byron, Herbert Fairman, Furman and Fairman, and De Hallis and Valora 20-22. Two bills each week have caught on, and capacity business is the result.——GRAND (M. Mattar): Lewis Stock co. in repertoire indefinite continues to draw well.

PINE BLUFF.—ELKS' (C. E. Philpot): Olga Nethersole in Redemption of Evelyn Vaudray Feb. 16; excellent attraction, to fine business. Virginia Harned in The Woman He Married 17; magnificent performance; light business. Chocolate Soldier 20. Madame X 22. Louis Mann 27. Lew Dockstader 28.——ITEM: Miss Harned made a decided hit here; she was recipient of at least six curtain calls at the end of the third act.

TEXARKANA.—GRAND (Charles E. Sasseen, res. mgr.): William McCauley in Classmates Feb. 16; very fair performance, to paying business. Madame X 21. Buster Brown 28. Climax 6-8.

FORT SMITH.—GRAND (C. A. Lick): A Pair of Pinks Feb. 15; poor co. and house. James K. Hackett in The King's Game 22. The Girl from Rector's 27. The Flirting Princess 10.

CALIFORNIA.

SAN FRANCISCO.

The Arcadians to Stay Two Weeks—Personal Mention and Timely Gossip.

The Arcadians with their special train of seven cars arrived in this city 8 A.M., Feb. 13, and opened that evening at the Columbia to a very large house. It seems to be an unstarred arrangement with every one equal to his part. The engagement is for two weeks.

The Pit at the Alcazar was a strong number in which Mr. Lytell again shone, as he did when he made this his introductory play in 1907. This appears to be his best number, and Miss Vaughn, ably assisted him in her part as Laura Dearborn. The Full Back was taken off last week before its finish and Billy substituted. The Battle will be the next play at this house.

At the Princess The Chinatown Trunk Mystery was stirring something afternoon of 12, when the Consul General of the Chinese Government was present with his attorney and a few policemen, the higher ups, to pass upon the presentability of the play. It ended in nothing, and goes on notwithstanding the repulsive character of the pictures on the wall. An Orphan's Prayer will be the next attraction.

The Savoy has a money attractor in James T. Powers in Havana. The first week of this play excelled the first week of The Chocolate Soldier, and will run this week, and then comes The Midnight Sons.

The Orpheum is headlining Fannie Ward, but Frank Finney is the real attraction.

Flora Wilson, the daughter of the Secretary of Agriculture of the United States, sang for charity 17 at the ball of the Hotel St. Francis.

Hofman, the pianist, gave concerts 19, 23 and 26, and Mischa Elman, the young Russian virtuoso, will be here this month.

Max Figman 6 will commence an engagement at the Alcazar, producing his five successes, The Man on the Box, The Substitute, Mary Jane's Pa, The Marriage of Kitty, and The Old Curiosity Shop.

Ruth St. Denis will dance at the Columbia in March, and Hilliard, Billie Burke, Sarah Bernhardt, Montgomery and Stone, Ethel Barrymore, and William Gillette will be seen at the same theatre during the coming year.

A. T. BARNETT.

LOS ANGELES.

The Chocolate Soldier Fully Up to Expectations—Marjorie Rambeau Made Big Hit.

The Chocolate Soldier, at the Majestic Feb. 12-18, with three matinees, proved the most popular attraction of the season—and why? Because it has been heralded for some time, and principally because the co. and orchestra were complete as promised. Promises of this nature are not always kept in the West. Two or three weeks' run here would not have been out of place. The Merry Widow 19-25.

At the Belasco The Girl is Waiting was the offering 13-19 and crowded houses again proved the rule; a clever comedy excellently performed for the first time in the West. To George Brunton is due great credit for his five elaborate stage settings, together with the realistic rain effect in the prologue. In this play Marjorie Rambeau assumed lead, making a decided hit. Miss Rambeau for a long while has had lead at the Burbank Theatre. The ovation given her on the opening night lasted fully five minutes and floral gifts were in such evidence. Lewis Stone had an admirable role and Arthur Hull, a new comer to this house, gave a capital rendition of the rascally Mr. Bland. Other real hits were Charles Giblyn, cast as Montague Witherspoon; Adele Farrington as Georgiana Witherspoon, and Dick Vivian, Helene Sullivan, Robert Harrison, and William Yerance in their respective roles. The staging was under direct charge of William Bernard. The play will run for a second week, commencing 20, and then The Truth, a Pitch play.

The Fox, which has concluded a five weeks' run at the Burbank, is to give way to Is Matrimony a Failure? 20. This is the first time this play has been seen in Los Angeles. The entire co. will be seen and a splendid production is promised.

After a month of darkness the Mason will reopen 20 with The Girl in the Taxi, to be followed by The Arcadians, and then Madame Sherry, interest in which is already greatly manifest.

John Cort is visiting here for about ten days and is a guest of Oliver Morosco, manager of the Burbank Theatre. Already bookings for the Majestic have been made by Mr. Cort for next season, commencing in September. Mr. Cort has paid a visit to Clune's new Pasadena Theatre and will execute a contract with Mr. Clune to play Cort bookings at this house next season. The Cort dollar attractions will undoubtedly be played at the old Orpheum Theatre as soon as the Orpheum moves into its handsome new home on lower Broadway.

DON W. CARLTON.

SAN BERNARDINO. — OPERA HOUSE (Mrs. Martha L. Kipslinger): The Time, the Place and the Girl Feb. 17; fair house; poor co. The Merry Widow 20; original New York cast, with Mabel Wilber and Charles Meakins; pleased packed house. The Squaw Man 27. Frederick Warde 2. The Girl in the Taxi 10. Marie Dressler in Tillie's Nightmare 18.——ITEM: This city is the only one-night stand played in California by this co.

OAKLAND. — MACDONOUGH (H. H. Campbell): The Girl in the Taxi Feb. 13-19; good attendance; competent co. The Arcadians 23-25.——LIBERTY (H. W. Bishop): Bishop's Players presented The White Sister 13-19; great production at popular prices; co. up to all requirements; special mention for Sidney Ayres and Muriel Hope; capacity houses. Quincy Adams Sawyer 20-26.

FRESNO.—BARTON OPERA HOUSE (E. C. Barton): Richards and Pringle's Minstrels Feb. 6 pleased big business. The Barrier 8 to well-filled house. The Chocolate Soldier 10 pleased one of the largest houses of season. Midnight Sons 18, 14 delighted crowded houses. The Squaw Man 17.

RIVERSIDE.—LORING THEATRE (F. C. Nye): House of a Thousand Candles Feb. 8; good co. and business. The Time, the Place and the Girl 15 pleased fair house. Merry Widow 22. The Girl in the Taxi 9.——ITEM: E. B. Hewitt and Charles Noland, of Loring co., to open house to motion pictures when no other engagements, beginning 18.

COLORADO.

DENVER.

Maxine Elliott Well Received—The Virginian Spent a Week at the Tabor.

Maxine Elliott in The Inferior Sex was the Broadway attraction Feb. 13-19, playing to an excellent week's business. The co. was capable throughout and were well received. Gertrude Elliott in The Dawn of a To-morrow 20-26.

Frederick Warde, with a fine co., played to poor houses at the Auditorium 13-19. Everybody declared Mr. Warde to be an exceptional Shakespearean actor, but hardly any one went to see him. He was generously wined and dined by various persons while here, in which he no doubt found solace for the lack of public appreciation. The Chocolate Soldier 27-5.

The Tabor had The Virginian 12-18, and although quite familiar to local playgoers was nevertheless well received. The Flirting Princess 19-25. The Nigger 26-4.

The Orpheum Road Show is having its annual visit and is better than ever. Brothers Rigoletto head the bill this year. Other acts include Howard, Claude Gillingwater and co., Swain's Cockatoos, La Pia, Melville Higgins and Dorothy Kenton.

Pelham heads a very attractive bill at the Majestic 18-24. All acts are good and business big.

W. EARL ALKIRE.

COLORADO SPRINGS.—GRAND (S. N. Nye): Florence Roberts in The Nigger, Thurlow Bergen, supporting, Feb. 21. Frederick Warde, matinee and night, 22, presenting Julius Caesar matinee and Virginius night. Three Weeks 24, starring Marcella Hamilton. The House of a Thousand Candles, matinee and night, 25. Harry Bulger in The Flirting Princess 27.

ASPEN.—WHEELER OPERA HOUSE (Sheehan and Yates): Pictures drew large houses Feb. 13-18.

CONNECTICUT.

NEW HAVEN.—HYPERION (E. D. Eldridge, res. mgr.): Robert Mantell all week in Shakespearean plays. The immense theatre Feb. 20 was crowded to its capacity for two splendid reasons—one to see Mr. Mantell and his excellent co. and the other to assist in increasing the fund for the erection of a theatre for Yale theatricals. This has been one of the great ambitions of the Yale Dramatic Association for some time. The fund is now assuming nice proportions, and if a few more generous offers such as that of Mr. Mantell is received it will not be long until Yale men interested in the dramatic art can have a real playhouse all their own. The proceeds realised were decidedly gratifying. Comments of both press and public during the week in which Mr. Mantell has appeared in such well-known roles as Othello, Macbeth, King Lear, and others, have been exceptionally fine. The attendance has been in keeping with the excellence of the offerings.——GRAND OPERA HOUSE (M. T. Yack, res. mgr.): Isadora Duncan 22, matinee and night, in Greek dances. Representative audiences witnessed Miss Duncan's unique and graceful offering with much pleasure. It seems that Miss Duncan met with more favor than other dancers with similar programmes. Wilton Lackaye in The Stranger 23; fair business; splendid reception accorded Mr. Lackaye, who was compelled to acknowledge with a speech. The Private Secretary 24, 25, matinee 25; business fair. Billie Burke 28 in Suzanne. Madame Sherry 2-4, matinee 4. E. J. TODD.

BRIDGEPORT.—POLI'S (L. D. Garrey, res. mgr.): Marion Bent and Pat Rooney were unpressionist received Feb. 20-25 and the remainder of the bill was diverse enough and pleased everybody. Musikal Girls from the Boston Fadettes are a feature. Ella Bradna and Fred Derrick do splendid bareback riding. Bedini and Arthur, the Rezos, Pusey and Ragland, and Jerge and Hamilton complete the entertainers.——PARK (Shea Theatres Co.): The Soul Kiss 18. Though far from a filled house greeted Wilton Lackaye 20 in The Stranger, his personal success was so pronounced that a return date was booked 28. Music lovers were well pleased with the programme provided by Walter Damrosch and the New York Symphony Orchestra 21. It took four acts and nine scenes to depict Dr. Crippen's life drama as presented under the title, Caught in Mid-Ocean 22, and the holiday crowds enjoyed its every thrill. Rose Sydell's London Belles played the week-end 23-25. Billie Burke in Suzanne (preceded by The Philosopher in The Apple Orchard) 27. Wilton Lackaye (return) 28.——ITEM: H. H. Jennings, of Hartford, one-time successful manager of two theatres in this city, was in town last week, unctuous and smiling as of old. Prosperity oozed at every pore.

WILLIAM P. HOPKINS.

HARTFORD.—PARSONS' (H. C. Parsons): The Ben Greet Players Feb. 17, 18, in excellently acted repertoire of standard plays, were received by enthusiastic audiences. Gallop' latest success, The Girl of My Dreams, 20-22, proved bright, mirthful and entertaining. Cyril Scott in The Lottery Man 23; repeated its former success when it made its premiere at the Hartford two seasons ago. Wilton Lackaye in The Stranger 24, 25. Robert Mantell 1. Billie Burke 3, 4. Dollar Princess 6, 7. Russian Dancers 9-11. The Nigger 15, 16. Otis Skinner 17, 18.——POLI'S (S. Z. Poli): The best bill presented in many weeks turned people away twice daily 20-25; it was one of uniform excellence; prominently featured were Maud Lillian Berri and her Scotch dancers.——The Hartford had for topliner week of 20 the Six Imperial Dancers, that scored a hit.——The Scenic continues to good business with pictures and songs.——Nobles of the Mystic Shrine to the number of over 500 attended the opening performance of The Girl of My Dreams at Parsons' and attired in "claws" and red fez they were easily (though not billed so) "added attractions."

A. DUMONT.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch): Mrs. Fiske and a strong supporting cast presented Becky Sharp Feb. 16 to well filled house; the distinguished star was enthusiastically received and the presentation much enjoyed. Madame Sherry 17 proved to be an entertainment of superior merit and scored an immense hit from the first curtain; the cast is thoroughly competent; Marie Flynn as Yvonne Sherry was a decided favorite; Mortimer H. Weldon, Hallen Mostyn, Blanch Sherwood, and Virginia Folts are prominent in cast; capacity business. At the Old Cross Roads 22; rewe to good receipts. Cyril Scott in The Lottery Man 25 (return). The Chicago Stock co. 27-4 will open in Clothes, to be followed by Strongheart.——KEENEY'S (F. S. McMahon): Vaudeville and pictures 19-25 to immense business.

NORWICH.—POLI'S (J. W. Rusk, res. mgr.): The Man on the Box was the offering of the Poli Players for week of Feb. 20, and capacity houses were the rule at nearly every performance. Robert Le Seneur in Dixey's old part did not suffer in comparison, and to many it was the best acting that this talented young leading man has done in Norwich. Miss Montgomery in the role of Betty Annersly played with artistic effect, and placed herself as a firm favorite with her audiences. Mr. Cairns, Mr. Dunbar, Miss Fisher, Miss Haynes, and the other members of the co. acquitted themselves in a highly satisfactory manner. Next week, The Dairy Farm.

WATERBURY.—POLI'S (Harry Parsons): The College Girls Feb. 16 pleased large audience. The Private Secretary 18; two performances to fair business. The David Kessler Yiddish co. 20 to big audience. The Henry Ellsworth's Passion Play pictures 21, 22 (return); large audiences. The Old Cross Roads 23-25. Caught in Mid-Ocean 27, 28. Madame Sherry 1. Billy Burke in Suzanne 2. Robert Mantell 3, 4. Viola Allen 6.

STAMFORD.—ALHAMBRA (John Ravold): The Forbes Stock co. Feb. 20-25, presented Arizona to good business. An unusually good condition was given, and Miss Wayne and Mr. Forbes appeared in a particularly favorable light. Mae Desmond, Caroline Morrison, Pearl Gray, Lawrence Barbour, Thaddeus Gray, John Ravold, and Hal Browne also appeared to advantage. Next week, Before and After.

MIDDLETOWN. — MIDDLESEX (Henry Engel): The Lottery Man, with Cyril Scott, Feb. 17 to fair business. Madame Sherry 18 pleased a large audience. Howe's pictures (annual visit) 20 to the usual big receipts. C. J. Bancroft with a good support presented The Private Secretary 22 to a satisfied audience. Wilton Lackaye in The Stranger 27. George Broadhurst's co. in The Man of the Hour 8.

WILLIMANTIC. — LOOMER OPERA HOUSE (John H. Gray): Amerno (hypnotist) Feb. 20-22; interested large audiences. Young-Adams co. 23-25; will open with Under the Bear's Paw. The Climax 27. Flaming Arrow 2. The Time, the Place and the Girl 7.

FLORIDA.

OCALA.—TEMPLE (J. W. Sylvester): The Firing Line Feb. 6 pleased big business. Lyman Twins 7 delighted usual capacity business. Just Out of College 10; splendid attraction; great business. Mountain Ash Male Chorus 11 to first-class business, and would have played to S. R. O. but for insufficient time to advertise. They were unanimously indorsed by a most enthusiastic audience. Perpetual-Gypsome co. in Dorothy Vernon of Haddon Hall 17.——ITEM: The week of 6 was by far the finest business ever done at the Temple, being almost capacity at every performance, and too much praise cannot be given Manager Sylvester for the splendid class of attractions he is offering.

GEORGIA.

ATLANTA.—GRAND (Eugene L. Perry, res. mgr.): Lew Dockstader's Minstrels in The Possum Hunt Club Revue Feb. 15, 16; three performances, to fair business. My Cinderella Girl 17, 18 to poor business. Blanche Ring in The Yankee Girl 20, 21. Pavlowa and Mordkin in Russian Ballet 22, 23.——ORPHEUM (George F. Curran, res. mgr.): The much heralded Madame Sherry was greeted to S. R. O. at each performance 16-18. Ada Meade was in star role, supported by an excellent co., as follows: Lillian Tucker, Alta Virginia Houston, Ben Grinnell, Neal McCay, H. G. Stephens, Estelle Thebaud, Dallas Welford, Milo Joyce, and Arthur St. Bell. Next attraction, Lillian Russell in In Search of a Sinner 22.

ALBANY.—RAWLINS' THEATRE (A. C. and L. E. Gortatowsky): The City Feb. 11 to capacity and satisfied audience. The Inevitable (local) repeated 16; delighted capacity. The Blue Mouse 18, matinee and night; good business and thoroughly pleased. The Firing Line 22. Dorothy Vernon of Haddon Hall 24. Mabel Paige 1, 2. Adelaide Thurston 3.

MACON.—GRAND (D. G. Phillips): The Squaw Man Feb. 16 failed to please. Blanche Ring in The Yankee Girl 18; good co., to splendid business. Lillian Russell in In Search of a Sinner 23. Madame Sherry 27.

ATHENS.—COLONIAL (A. J. Palmer, res. mgr.): The Blue Mouse Feb. 13; fair business. Madame Sherry 14; record breaking business, Lyman Twins 24. May Irwin 2. De Wolf Hopper 8.

BAINBRIDGE.—GRAND (W. J. Bracking): Rounds' Musical Girls Feb. 21 to fair house; pleased. Mabel Paige 24, 25. My Wife's Husband 27.

DUBLIN.—OPERA HOUSE (H. P. Anderson): Sins of the Father Feb. 15; good house. Lyman Twins 22.

IDAHO.

BOISE CITY.—PINNEY (Walter Mendenhall): Opie Read (Lecture) Feb. 18; finest speaker and clever orator; held big house for three solid hours and pleased. Queen of the Moulin Rouge 17, 18; S. R. O.; very best of satisfaction; pronounced by many best entertainment ever at the Pinney. The Three Twins 21, 22. Man of the Hour 4. A Gentleman from Mississippi 6, 7. Seven Days 8, 9. Three Weeks 10, 11. Edwin Terry 17, 18. Senator Bob Taylor (Lecture) 24.——TURNER (C. K. Vanauker): Della Pringle Stock co. doing a fairly good business.——ORPHEUM: Pictures and team work to satisfactory business. Miss Hill floated over the audience in her aeroplane; painted Mranos correspondent on way out; on return trip dropped down beside him and took him by the hand, which brought down the house.

ILLINOIS.

BLOOMINGTON.—CHATTERTON (Charles A. Takacs): Hickman-Bessey Stock co. in One Girl in a Thousand Feb. 16-18, to good business. Blanche Walsh in The Other Woman 17 pleased good business. Bessey Stock co. in Charity Bess continued to good business 19-22. The Spendthrift 21 delighted fair business. Henrietta Crosman in Anti-Matrimony 24. Bessey Stock co. in St. Elmo 23-25. My Old Kentucky Home 27-1. The Tenderfoot 2-4. Grace George in Sauce for the Goose 3.——MAJESTIC (G. W. Martin): The Third Degree 18; excellent co. and business. Baby Mine 21 delighted big business. Montana 22; good, to big house. The Merry

SCENERY

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Widow 23. St. Elmo 24.——ITEMS: Max Goldberg, owner of the Majestic, has leased the house to Thielen and Goldberg, who opened 27 with vaudeville as the regular attraction.—G. W. Martin, the popular manager, who has had charge of the Goldberg houses here for the past six years, and to whom is due much of their success, has resigned and will be succeeded by Gus Schade, of Elgin. Mr. Martin is considering several offers, but has made no definite plans, although he will remain in the theatrical business. The patrons of both houses regret his departure.

OAK PARK.—WARRINGTON (George M. Gatts): Grace Hayward Associate Players in stock Feb. 20-26 in The Three of Us; splendid; capacity. Grace Hayward's Ray McChesney not surpassed by previous work. The Stephen Townley, of Charles W. Dingle, was forceful. The unscrupulousness of Louis Berresford was portrayed with flawless excellence by Chester Wallace. Mary Hill maintained her reputation for intelligent interpretation in her Mrs. Tweed Bix. Lew Welsh as Tweed Bix had the nonchalant manner of the Englishman unfamiliar with business details. Walter Poulter's Clem McChester showed his capacity for serious work. As usual, Harry Scott was artistic and correct as Lorimer Trenholm.——ITEM: By request of Warrington patrons Thelma will be presented 27 with elaborate scenic effects, Miss Hayward as Thelma.

SPRINGFIELD. — CHATTERTON (C. Houck): The Flirting Princess Feb. 12; good co., to well-pleased house. The Girl Slave 19; fair co. and business. Margaret Anglin in Green Stockings 22. The Merry Widow 25. Third Degree 26. Al. G. Field's Minstrels 27. Grace George in Sauce for the Goose 28. Madame Nazimova in Comtesse Coquette 2. Ian Robertson in The Passing of the Third Floor Back 3.——MAJESTIC (C. H. Rumsey): The Girl and the Stampede 12, 13; good, to good business. The Spendthrift 20; good co., to well-filled house. Blanche Walsh in The Other Woman 22. The Smart Set 23. Montana 24, 25. James Boys in Missouri 26. The White Squaw 2, 3. School Days 5-8. Queen of the Highway 9-11.

ELGIN.—STAR (Thielen and Prickett): Sherman Stock co. week Feb. 20; first half The Man of the People; last half The Price of Honor; excellent business at all performances and co. pleases.——GRAND (Thielen and Prickett): Baby Mine 24.——Vaudeville 20-22.——ITEMS: On account of a local entertainment being given at the Star 25-27, the Sherman Stock co. will use the Grand these dates.—A. G. Shade, for the past six months assistant to Manager Prickett at the Grand and Star, has been transferred by Manager Thielen to the Majestic at Bloomington, Ill., and he left Elgin 19.

QUINCY.—EMPIRE (W. L. Bushy): Baby Mine Feb. 16 drew large and well-pleased audience. The Wolf 17; good business and satisfaction. The Newlyweds and Their Baby 18; two good houses; excellent and well-balanced co. Lower Berth 18 19; fair co. and business. Margaret Anglin in Green Stockings 20 delighted large and fashionable audience; star and entire co. gave best of satisfaction. Zelda Sears 25. Honeymoon Trail 26. Grace George 27. Field's Minstrels 28. Madame Nazimova 1. The Passing of the Third Floor Back 2. Henrietta Crosman 3.

PEORIA.—MAJESTIC (Henry Sandmeyer, Jr.): Blanche Walsh in The Other Woman Feb. 16 canceled. In Society (local) 17, 18; good amateur production; business excellent. The Smart Set in His Honor the Barber 19-22; large patronage; liked. Baby Mine 23. The Merry Widow 24. Henrietta Crosman in Anti-Matrimony 25. The White Squaw 26-28.——MAIN STREET (E. C. Burroughs): La Estrellita and co., Ruth Francis and co., Paul L. Gordon, Mann and Franks, Ethel Barr and co., Harry Van Fossen, and Gaynett Everett; strong bill; large business 20-25.

DECATUR.—POWERS' GRAND (Thomas P. Ronan): The Spendthrift Feb. 15; excellent co., to good business. The Newlyweds and Their Baby 17 pleased a large house. Lower Berth 13 18; fair business. Blanche Walsh in The Other Woman 21. Peck's Bad Boy, matinee and night, 22. Montana, matinee and night, 23. The Smart Set, matinee and night, 25. The Third Degree 28. Grace George, matinee and night, 4.

CHAMPAIGN.—WALKER OPERA HOUSE (S. Kahl): Kyrle Bellew in Raffles Feb. 13; excellent co.; pleased crowded house. Peck's Bad Boy 18 to fair house. Blanche Walsh in The Other Woman 20. The Spendthrift, matinee and evening, 22. Henrietta Crosman in Anti-Matrimony 24. Third Degree, matinee and evening, 25.

MARION.—NEW ROLAND (C. F. Roland): Stetson's U. T. C. Feb. 7; good co. and business; S. R. O. A Woman of Mystery 14; good co.; fair business. The Smart Set 17; excellent co.; good business.

ROCKFORD.—GRAND (Hugh Flannery): The Sweetest Girl in Paris Feb. 15 delighted a crowded house. Swedish Stock co. 17, 18; fair business. Zelda Sears 23. Grace Hayward 27.

MORRISON.—AUDITORIUM (A. R. Lewis): Judge Ben Lindsay (Lecture Course) Feb. 15; very fine; S. R. O. Tempest and Sunshine 22.

BELLEVILLE.—LYRIC (F. R. Hallam): Smart Set Feb. 19; good, to good business. St. Louis Symphony Orchestra 27.

MATTOON.—MAJESTIC (Joseph Knechler): The Spendthrift Feb. 14; good co. and business. Dudley Stock co. 20-25.

OTTAWA.—THEATRE (M. Duffy): The Wolf Feb. 12 pleased good house. Montana 19.

INDIANA.

INDIANAPOLIS.

Aborn Opera Company's First Visit Here—The Merry Widow's Profitable Engagement.

The Aborn English Grand Opera co. presented Il Trovatore, Carmen, Faust, Lucia di Lammermoor, and Martha to large, enthusiastic audiences at English's throughout the week Feb. 13-18. The splendid co. of singers included Edith Helena, Louise Le Baron, Hattie Belle Ladd, Bertha Davis, Eugene Battain, Domenico Russo, George Pickering, William Schuster, George Shields, Henry Taylor and others. It was the first time the Aborn co. ever appeared in this city.

The opening performance of The Lily, 20-22, was witnessed by a good-sized house, and met with rounds of applause and many curtain calls. It was finely presented by an excellent co., chief honors going to Nance O'Neil and Charles Cartwright, whose portrayals were remarkably distinctive. Ethel Grey Terry in the role of Christiane, in place of Julia Dean, who is ill in Cincinnati, gave a splendid performance. Rose Stahl in Maggie Pepper 23. Blanche Walsh in The Other Woman 24, 25. Frank Daniels in The Girl in the Train 1, 2.

Louis Mann was a welcome visitor at the Shubert Murat 13-15 in The Cheater, and, needless to say, Mr. Mann kept his audiences in rare good humor by his inimitable performance of the German reformer. The other principal roles were in the hands of that accomplished character actress, Mathilde Cottrelly, who was admirable as the wife, and Emily Ann Wellman, excellent as Frieda Holloway, the maid. Parke Patton, Marie Howe, Edward Horton, Charles Halton, and John E. Kelly handled the remaining roles with credit. The large Murat was filled to capacity, with many standing, on the opening night of The Merry Widow, and business continued big throughout the engagement 16-18. George Damerel, a great favorite here, renewed his popularity as the Prince—by the way, the only one we have ever seen in the part here. Gertrude Bryan, the fifth Widow seen here, was charming and a graceful dancer. F. W. Shackleford, Harry Burgess, Arthur Wooley, Fred C. Holmes, and Mabelle Arsella filled the other roles acceptably. The Bohemian Girl 21-25. Wright Lorimer in The Shepherd King 27-4.

Montana, with Harry D. Carey, the author, in the leading part, played to good business at the Park 16-18, and was followed the first half of the week 20-22 by The White Captive, a melodrama full of thrills and exciting situations. Mrs. Wiggs 23-25. The Girl and the Stampede 27-1. The Defender of Cameron Dam 2-4.

Annette Kellerman, featured as the big drawing card at Keith's Grand 20-25, drew capacity business throughout the week. The Great Asahi and co., Kremka Brothers, and Swor and Mack came in for considerable attention and applause. Harry Richards and co., Frank Morrell, Mildred Grover, and Charles Howe and co. in A Broken Heart completed the bill.

The MacLean Stock co. opened their season at the Majestic 20-25, opening to large houses. The Charity Ball was the first offering, with Nana Bryant, P. C. MacLean, Mildred Van Allen, Frank B. Dore, Erna Steck and others. Out of the Fold 27-4.

Thomas Chatterton, leading man of the stock co. at the Park last Spring and recently a member of the Alcazar Stock of San Francisco, assisted by Lucile Culver, his wife, made their vaudeville debut at the Colonial this week in Going Into Vaudeville. Mr. Chatterton was a popular matinee idol with a big following and his many admirers are filling the theatre. Mr. Chatterton came from San Francisco to play leads with the Benton Stock, but found on his arrival that the co. had closed.

Owing to the sudden death of his mother, Willia-et Simms was not on the bill at Keith's this week in his amusing sketch, Flinder's Furnished Flat. Harry Richards and co. in a new act replaced him afternoon 21.

Although no definite announcement is made at present, it is very likely that a stock co. will be organized for an eight or ten weeks' engagement at the Murat at the close of the regular season in May. The co. this year will be under the management and direction of the Shuberts. It is possible that light operas and musical comedies will be presented instead of drama.

Henry W. Savage and Madison Corey were in the city 18 taking a look at The Merry Widow, which played such a profitable engagement at the Murat last week. Mr. Savage contemplates some changes in the cast. He inspected the theatre thoroughly, this being his first visit to Indianapolis since the erection of the house, and he became enthusiastic over its beauty and its excellent equipment.

Irving Cummings, leading man of the Benton Stock co. the last few weeks of its existence, who has recovered from his illness which forced him to leave the co. before they closed, left 22 to join the John Craig Stock co., of Boston.

PEARL KIRKWOOD.

MARION.—INDIANA (O. G. Murray): Louis Mann in The Cheater Feb. 16; large and delighted audience. The Girl and the Stampede 17; thrilled good sized gathering. The Girl and the Outlaw 18; two performances, to large business. Henrietta Crosman in Anti-Matrimony 20; greeted by packed house; as Mildred Grey Miss Crosman was charming and convincing and her support was of high order. The Golden Girl 23. Sun's Minstrels 27. The Spendthrift 28. Gramstark 10. Baby Mine 14. Madame X 20.——GRAND (O. G. Murray): Russell Players 6-11 presented The Parting, The Beau Brummell Burglar, The Girl in the Domino, The Devil, The Prince of Liars, The New Magdalen, and East Lynne to large and appreciative audiences. Mrs. Flint 13-18 appeared at only two performances, as she was taken ill 15 and was unable to complete her engagement; the house was packed at the two performances. The Rogers-Mason Stock co. 20-25 opened with For Her Sake to large business. Bell Stock co. 6-11.——ITEMS: The local Shriners attended the performance of Louis Mann in The Cheater, the Shriners wearing their fezes, and Mr. Mann appeared on the stage in a fez. After the performance a banquet was tendered Mr. Mann at the Hotel Morris. On the following morning Colonel J. L. McCullough, a prominent banker and thirty-third degree Mason, took Mr. Mann and the members of his co. for an automobile ride around the city.—James McNaven, who is taking out the McNaven Stock co., opened at Anderson 20 for their Spring season. The co. has been rehearsing here several weeks.—W. F. Richards, of the Keith Stock co., spent several days at home here week of 6. His co. plays here 27.—Henry Snyder, stage-manager of the Indiana and Grand, was called to Pittsburgh 8 by death in his family.—The Second Regiment Band (local) gave a concert 18 at the Indiana to S. R. O.—Clio Burbank, treasurer of the Indiana, attended a performance of Keith's Stock at Alexandria 14.—The K. of P. are planning a big week commencing 27.—Sun's Minstrels will give a special performance for them at the Indiana 1.—Henrietta Crosman and her co. spent Sunday, 19, here.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers): Newman closed his series of illustrated lectures Feb. 8 with interesting talk on India to good house. The Country Boy 10 delighted small house; Robert McWade, Jr., Arthur Shaw, Willette Kershaw, Edith Lyle, and Mrs. Stuart Robson were all excellent in their respective roles. The Cat and the Fiddle 11 pleased two fair houses. Henrietta Crosman in Anti-Matrimony 15 gave splendid performance to large audience. Zelda Sears was seen in The Nest Egg 21, 22, by three good houses; fine co. and play. Margaret Anglin in Green Stockings 23. David Higgins in His Last Dollar 24. The Wolf 28.——AUDITORIUM (Harry G. Sommers): Louis Mann delighted small house in The Cheater 7. Peck's Bad Boy 11. The Girl and the Outlaw 14. Mrs. Flint (hypnotist) 20-25 to good business. Al. Field's Minstrels 25. The Golden Girl 18.——INDIANA (Thomas Moss): The Indiana Theatre Stock co. in Paid in Full 13-19. The Wolf 20. The House Next Door 27-5; business good.

FORT WAYNE.—MAJESTIC (Rice and Stair): Vagland Feb. 7, 8, a new comedy by Will T. Mungovan, with the author in one of the leading roles, pleased good houses. The James Boys in Missouri 9, 10; good business. The Goddess of Liberty 11; well patronized. Daniel Boone on the Trail 15; two good houses. The Country Boy 18, matinee and night, pleased good business. Zelda Sears in The Nest Egg 19, 20. Sidney Drew in Billy 22. German Theatre co. in Die Lieder des Musikanten 22. Brooks at Yale 24; given by the Hermit Club and from the pen of one of their members. A military comic opera 27, 28; written by John H. Archer, of this city, and staged by George Herbert, of Chicago; advance sales big.

CONNERSVILLE.—AUDITORIUM (F. E. Kehl): The Man on the Box Feb. 20 pleased small house. Isle of Spice 23. Pollock Players 27-4 (except 3). Spendthrift 3.

IOWA.

DES MOINES.

Fiske O'Hara and Barney Gilmore Arrived Same Week—May Robson a Favorite Here.

Fiske O'Hara in The Wearing of the Green proved a good drawing card at Foster's Feb. 19-22, and Barney Gilmore in Kelly from the Emerald Isle entertained the audiences at the Grand during the latter half of the week.

Foster's opera house, for decades the best known play house in the state, will pass out of existence next year and the high-grade productions will be staged at the Grand. The old-time opera house will be transformed into a business block. Edward Millard, who has had charge of Foster's and the Grand since the death of William Foster, has resigned, and leaves for the west next summer to take charge of a K. and E. house on the coast. Elbert and Getchell, proprietors of the Princess, Majestic and Unique theaters, have purchased the Grand opera house from Mrs. William Foster, and also the K. and E. contract, thus securing the control of Des Moines theaterdom, with the exception of the Shubert house and the Orpheum vaudeville theatre. E. H. Haven, one of the most efficient of the firm's staff, will be the manager, and the name of the theatre will be changed when it is remodeled.

The Shuberts furnished the star attraction of the week in Madame Nazimova, at the Auditorium 22, and though lovers of Ibsen had hoped that she might offer one of his plays, Comtesse Coquette pleased good sized house.

The latter part of the week found a Des Moines favorite at Foster's in May Robson, who appeared in The Rejuvenation of Aunt Mary. The ideal Aunt Mary proved a source of much amusement at the Saturday matinee and evening performances.

Are You a Mason? was the offering of the Princess Stock co., and the ever laughable production delighted the usual good sized crowds. The management of the Princess announced the withdrawal of The Clansman in response to the large number of requests which indicated a disapproval of the play on the part of the public. Instead of that production the company will present Zaza during the week of 5 following this week's play, which is The Lyre Route.

Sam Chip and Mary Marble, former musical comedy stars, were featured at the Orpheum in their sketch of songs and dialogue, entitled In Old Edam. The bill met with approval. Tom Linton's Tropical Maids headed the Majestic bill.

The Lion and the Mouse was booked at the Grand 19-22 and drew good houses.

H. M. HARWOOD.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth): A Bachelor's Honeymoon Feb. 22. The Wolf (return) 24. The County Sheriff 2.——ITEMS: Ruth Mortland, of Montezuma, Ia., is the author of a new morality play, entitled Everyzirl, and it was recently given a production at the State University and scored a big hit.—"Patsy," the educated chimpanzee, which has been playing vaudeville time in this section with his partner, "Sally," died at Dubuque 20, of pneumonia. The animal belonged to the Paris Hippodrome, and had been in this country six months. It was insured by the Lloyds of London for $25,000. The remains will be sent to the Iowa State University.—Reports from the East indicate that James Blyler, a former Des Moines lad, has made good as a piano player in vaudeville, and with a partner in a sketch is playing good time in the East.—W. E. Anderson, who has been dramatic critic on the Des Moines "Daily Capital" for many years, has resigned. Mr. Anderson was one of the best known dramatic writers in the Middle West.—The Princess Theatre, one of the finest playhouses in Northern Iowa, was opened with six big vaudeville acts 14.—The Sign of the Cross was presented by the Dramatic Club of St. Joseph's College, at Dubuque 21.—Ten capitalists at Fort Dodge have formed a co. to build a new $40,000 vaudeville house.—E. H. Jones, ahead of The Bachelor's Honeymoon co., was a caller 15.

FRANK E. FOSTER.

SPENCER.—OPERA HOUSE (Franklin Floete): Hans and Nix Feb. 8 to good house. The Gilpins 10-15; good entertainments, to poor

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house. The Wolf 21. Roger-Grillet co., M. G. M., 22. Columbia Jubilee Singers 28.

CHESTON.—TEMPLE GRAND (Carl Davenport and Roy Emmerson): Smart Set Feb. 15; excellent co. and business. A Pair of Country Kids 25.

FORT DODGE.—ARMORY (William Derner): Walker Whiteside in The Melting Pot Feb. 16.

KANSAS.

TOPEKA.

Ann Tasker at the Grand Pleased Big Business North Brothers' Stock Company Doing Well.

Madame Sherry at the Grand Feb. 14 played to a full house and brought the universal joy that a full house usually does. Ann Tasker as Yvonne sang "Every Little Movement" in such a manner that all expectations were realized, and her dancing was as pleasing as was her characterization of the convent girl charming. Oscar Figman, although suffering from a cold, handled the part of the Elder Sherry to good advantage. Others in the cast were Mary Quive, William Cameron, Harry Benham, Harold J. Rehll, and Lottie Kendall, all pleasing in their parts. The Chocolate Soldier 16, played to excellent business, and was one of the most satisfying attractions seen here for some time. Grace Drew as Nadine has an excellent voice, and handled her part in a fitting manner. The balance of the co., included Forest Huff as the Chocolate Soldier, Fred Mace as Colonel Popoff, John Dunsmore, and Henry Coote. All sang well, and with an exceptional chorus gave a performance well worth while. Lyman Howe's pictures 17, 18, and matinee, drew fair business, and, as usual, pleased with his excellent collection of moving pictures. Polly of the Circus 24, 25. The Mikado 28. Queen of the Highway 27. Ben-Hur 2-4.

The North Brothers' Stock co. played to good business 13-18, presenting Brown's in Town, with Genevieve Russell and Orval Spurrier in the leading parts.

The Novelty presented a good vaudeville bill, playing to good business. P. H. WILSON.

WICHITA.—CRAWFORD (E. L. Martling): Orpheum Vaudeville co. Feb. 14-17, under the auspices of the Shriners, pleased large houses. Mischa Elman 22. Paid in Full 23. A College Town (local) 24, 25.——AUDITORIUM (J. A. Wolfe): The Traveling Salesman 15 pleased fair house. The Wolfe Stock co. in Quincy Adams Sawyer 20-25.——PRINCESS (L. M. Miller): Austin's Animal Actors, Brown and Newman, Musical Story, Adair and Henney, and Doc Rice made up a pleasing bill 20-25.——ITEMS: On account of its large stage and seating capacity of over 5,000 the Forum has been leased by Manager Martling for the Ben-Hur production 27-1.—Manager Wolfe has leased the Forum for the presentation of Harry Bulger in The Flirting Princess 4, matinee and night.

HUTCHINSON.—HOME (W. A. Lee): The Traveling Salesman Feb. 17: Mark Smith as Bob Rieke scored a success, assisted by some very able players, such as Emmett Shackelford, Felix Krembs, Mark Price, Doan Boron, Gideon Burton, Diana Hunaker, and Dallas Tyler put on the best comedy that has been seen here in some time: this co. drew a large house in spite of disagreeable weather. Mildred 18, matinee and night: splendid co., to good business. Blind Boone Concert co. 20. A Man of Mystery 21. Evan Williams 23.

INDEPENDENCE.—BELDORF (Milburn Robson): Price's motion pictures Feb. 16: good attraction, to fair business. Paid in Full 17 pleased a fair house; weather very bad. Lyman Howe 2. The Girl from Rector's 3. The Flirting Princess 6. Olga Nethersole 16. Al. G. Field's Minstrels 17. Christian Science Lecture 21. Henrietta Crosman 23. The Sins of the Father 28.

LEAVENWORTH.—PEOPLE'S (W. Cuff): Girls Feb. 19, matinee and night: proved excellent, to light business.——ORPHEUM (M. R. Shawburg): The anniversary bill for week of 19 proving the biggest sensation of the season; business fine.

ARKANSAS CITY.—RANNEY'S FIFTH AVENUE THEATRE (George R. Cornish): The United Plays Co.'s Paid in Full Feb. 21: very good co.: pleased very good house. Dan Russell and William Gross in The Matinee Girl 22: fair co.: good house. Lyman Howe 28. The Flirting Princess 3.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn): The Flirting Princess Feb. 17: first-class co.: good and appreciative house. Lyman Howe 20: very good business. The City 23. The Elks' annual offering. The Masqueraders, 27.

SALINA.—CONVENTION HALL (J. A. Kimball): The Flirting Princess Feb. 18 pleased good house. Howe's pictures 22.——SALINA OPERA HOUSE (W. P. Pierce): Paid in Full 24.

LAWRENCE.—BOWERSOCK OPERA HOUSE (Irving Hill): The Flirting Princess Feb. 16: fair co.: good house.——ITEM: This house was totally destroyed by fire during afternoon of 18. Rebuilding will begin at once.

COLUMBUS.—McGHIE'S (W. E. McGhie): Paid in Full Feb. 14: very good performance and business. Chaperons 24. Lyman Howe's pictures 3.

OTTAWA.—ROHRBAUGH (F. C. Dobson): The Traveling Salesman Feb. 21. Laurant, the magician, 22. Local talent 24.

ATCHISON.—THEATRE (George King): Girls Feb. 21 pleased fair house. Billy Clifford 25. May Robson 2. Al. Field's Minstrels 5.

KENTUCKY.

OWENSBORO.—GRAND (Pedley and Burch): The Thief Feb. 16: large audience: pleased: co. good. Sis Perkins, matinee and night, 18: good business: pleasing performance. Louis Mann in The Cheater 20: good business and excellent satisfaction.

HENDERSON.—PARK (R. E. Cook): Speedthrift Feb. 10: good performance: pleased good business. The Thief 16. Smart Set 24. Sis Perkins 25. Blanche Walsh 7. Henrietta Crosman in Anti-Matrimony 13.

LOUISIANA.

NEW ORLEANS.

Madame Sherry Succeeds The Dollar Princess at the Tulane—Other Attractions.

De Wolf Hopper in A Matinee Idol was the attraction at the Dauphine Feb. 19-25. A large and satisfactory co. supported the star. Yankee Girl 26-4.

At the Tulane The Dollar Princess held the boards 12-25, and was advertised for a two-week stay, but the small attendance and lack of appreciation resulted in the management cancelling the second week's engagement and substituting Madame Sherry.

Buster Brown did its usual big business at the Crescent 19-25. Master Harold West, Pearl Evans and Charles Udell are the principal workers in the cast. A Winning Miss 26-4.

Faust was put on at the matinee 19 at the French Opera House and Boccacio at night 19. La Traviata and Pailiasse proved an excellent double bill 21. Thais 22. La Boheme 24, and Aida 26.

A good bill prevailed at the Orpheum 20-26, with La Tortajada, a Spanish dancer, as the lead line. Other satisfactory features were: A playlet, entitled The Police Inspector, Ed. Wynn and P. O'Malley, comedians: Mr. and Mrs. Austin Moore in song and story, Clemons and Dean, singers and dancers: Palfrey Barton, cyclist: the Four Deinos, acrobats.

The Lyric and Greenwall theatres are holding their own, and doing an excellent business at popular prices. J. M. QUINTERO.

DONALDSONVILLE.—GONDRAN (William F. Nolan): Excellent pictures and vaudeville for week. Pat Drew 19: good, to big business: pleased.

MAINE.

PORTLAND.—JEFFERSON (M. J. Garrity): Sheedy Vaudeville Feb. 20-22: a good bill, to fair business. Seven Days 24, 25. The Dollar Princess 28-1.——KEITH'S (J. W. Moore): The stock co. gave a fine presentation of Barbara Frietchie 20-25. All the members of the co. had great opportunities, especially Sidney Poier as Captain Trumbull, Mark Kent as Mr. Frietchie, and the leading woman, Lola Donnin in the title-role. David Harum 27-4. The advance sale for Le Boheme, by the Boston Grand Opera co., on 9, is large.——PORTLAND (J. W. Greely): Had the best bill of the season; headline honors shared by Irene Dillon and the Rathskeller Trio; packed houses.——CONGRESS (E. H. Gerstle): Packed every performance. The leading features of the bill were May Archer and Billy Carr, a duo of educated vocalists with fine voices.——CASCO (M. C. Bingmeers): Featured these gifted musicians in selections from Il Trovatore and other operas, and played to capacity daily.

EASTPORT.—ACME (Wilbur A. Shea): Adelaide French co. in The Third Degree Feb. 24. Such a Little Queen 25: pleased large business.——ST. CROIX OPERA HOUSE (Wilbur A. Shea): The Time, the Place and the Girl 21.

BRUNSWICK.—TOWN HALL (H. J. Given): Down in Maine Feb. 16: excellent production, to S. H. O. C. A. C. Dramatic Club 21. S. of V. Concert 22. St. John's Baptist Church Entertainment 28 (local).

BANGOR.—OPERA HOUSE (F. A. Owen): At the Old Cross Roads Feb. 16-18: well pleased good audiences: co. and performance all right. The Girl from Rector's 27. The Rosary 2-4. The Spendthrift 7.

AUGUSTA.—OPERA HOUSE (Thomas H. Cuddy): The Time, the Place and the Girl Feb. 15: fair production: well filled house. The Girl from Rector's 1. The Spendthrift 6.

BELFAST.—OPERA HOUSE (W. J. Clifford): The Third Degree Feb. 17 pleased good houses.

MARYLAND.

BALTIMORE.

Constance Collier and Tyrone Power in Thais—Elsie Ferguson Always Welcome Here.

Joseph M. Gaites produced Paul Wilstach's drama, Thais, at Ford's Feb. 27, and the play created a sensation. Constance Collier, Tyrone Power, Arthur Forrest, and others give admirable support. The Country Boy 6-11.

Baltimore at last had the opportunity to see Alias Jimmy Valentine. Theatregoers here have been awaiting this play for two seasons, and the result was a S. R. O. house. Henry B. Warner is seen in his original role. William Faversham in The Faun at the Auditorium 6-11.

No other star is more welcome than dainty Elsie Ferguson, who came to the Academy 27 in her new play, Dolly Madison, by Charles Nirdlinger. Dolly Madison is well suited to Miss Ferguson's talents, and, as in everything she does, there is a delightful spontaneity and refreshing quality to her work. The Spendthrift 6-11.

There will be great crowds at the Maryland this week, as Andrew Mack heads the bill, which is up to the usual standard. Others include Raymond and Caverly, the De Koe Troupe, Swat Milligan, Yvette, Three Dolce Sisters, and Schichtl's Minikins as a special feature. Business at the Maryland is still big at all performances, and shows no signs of falling off.

The versatile Boston Players are doing The Lost Trail this week to big business. Harold Meade and Maxine Mills are still doing good work, and establishing themselves firmly in the hearts of the Savoy patrons.

At the Holliday Street Theatre No Mother to Guide Her is the attraction.

The Bon Ton Burlesquers hold sway at the Gayety 27-4, and will give way to the Bowery Burlesquers 6.

The attraction 27-4 at the Monumental is The Ducklings. Next week, The Wise Guy Society co.

The contract for the new Empire Theatre which is to be erected on West Fayette Street directly opposite Ford's Opera House, was given out Saturday to Messrs. Cramp and Co., of Philadelphia, Pa. The structure will be one of the handsomest of its kind in the city, and the exterior will be highly ornamental. The playhouse will accommodate about 2,000, making it one of the largest in the city. It will have two balconies and three tiers of private boxes. The contract calls for completion about the latter part of August, so as to be ready for the season 1911-1912. J. BARTON KREIS.

CUMBERLAND.—MARYLAND (William Cradoc, res. mgr.): Vaudeville, consisting of the following: Six Matsuma Jans, Five Bartik's Russian Dancers, Rialto Serenaders, Petite Sisters, Lily Langdon, and motion pictures Feb. 13-15 (except 15) drew S. R. O. and pleased. The Metropolitan Concert co. 15: excellent, to small attendance. Vaudeville and pictures 20-25.

HAGERSTOWN.—ACADEMY (Charles W. Boyer): Charles K. Champlin Stock co. Feb. 20-25, matinee and night, in The Walls of Jericho and The Powers That Be: full houses, and pleased. Other plays: The Reformer, Arizona Limited, The Straight Way, The Royal Mounted, and Shore Acres. Vaudeville and Academegraph 27-4. The Cow and the Moon 7.

HENRY MILLER

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LEADING MAN — Dominion Theatre, Winnipeg

ANNAPOLIS.—COLONIAL (Fred W. Falkner): Creatore's Band Feb. 20: good performance, to poor business. Toymakers 22: good performance and business. Elks' Minstrels 23. Cow and the Moon 4. George Sidney 11. Blue Mouse 18. Black Patti 20. Red Mill 25.

PRINCETON.—KIDD (Willis and Wilkerson): The Thief Feb. 16 appreciated by fair house. U. T. C. (Stetson's) 18: fair. Flower of the Ranch 21: good: fair house. Smart Set 22. Madame Bertha Kalich 24.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (George S. Wiley, res. mgr.): E. A. Relkins' Yiddish Players in The Jewish World Feb. 16, with Eva Zimona, Yetta Schoengold, Annie Meltzer, and a good co., to fair attendance. The Girl in the Taxi made its first local appearance 17, 18 (matinee 18), with Carter De Haven as the star and scored a great success; the production was the most costly seen on the local stage this season; perfect satisfaction, to large attendance. Laura Guerite closed her engagement with the co. after the night performance 17, and left on the midnight train for New York. Julie Ring joined the co. 17, and made her first appearance in the part of Mignon at the matinee 18. Miss Ring is deserving of much credit for the very excellent manner in which she played the character. A Texas Ranger 22. The Climax 24, 25. Caught in Mid-Ocean 2-4. Seven Days 9.——SAVOY (C. E. Cook): The bill 20-25 featured Mabel Bardine, Katherine Schuyler, and Francis Gillen in Jim Grantley's Wife. T. Roy Barnes and Bessie Crawford scored one of the greatest hits of the season in The Fakir and the Lady. James F. McDonald, Violinsky, the Savoy Troupe and their Acrobatic Dogs, the Howard Trio, and Harry Klein and Pearl Clifton gave satisfaction, to large attendance.——BIJOU (L. M. Boas): Bill 16-18: Mr. and Mrs. Curtis in 'Tis for Tat, Morton and Kissin, Chan Tow, James Walbank and Gladys O'Kearne. Bill 20-22: The Tod Noda, Sherman and Rose, Darry Taylor, Biloa Pictorial Novelty to large attendance.——PREMIER (L. M. Boas): Bill 16-18: Harry Ross, Roy and Williams, Eileen Richards, and The Redeemed Criminal. 20-22: Roxie and Wayne, James Walbank, the Great Bensley to excellent attendance.——ITEMS: Manager J. W. Barry was in town, calling on his many friends 16.—The many friends of Florence Hamilton will regret to learn that she is very ill at her home in New Bedford, Mass.—George Nev, assistant-treasurer of the Academy, resigned 18, and will enter another business.—E. R. Ames, who appeared in The Great Diamond Robbery, has retired from the profession and settled down to a business career in Brooklyn, N. Y.

W. P. GEE.

FITCHBURG.—CUMINGS (George H. Hill): Leigh De Lacey Stock co. Feb. 13-18. Plays: Mrs. Temple's Telegram, The Writing on the Wall, An American Widow, Leah Kleschna, The Test, and The Prince of Liars: co. satisfactory: business good. Seven Days 20: good co.: fine house. Phil Ott's Comedians in The Explorers and The Auto Girl 21, 22, pleased good houses. Cumings Stock co. 27.——BIJOU (Harold F. Jackson): Russell and Smith's Minstrels 13-18. Jane Elton, Gatchel and Medora, Handers and Melise, and pictures 16-18: business good. Bothwell Sisters, William Bayles, Malvern Troupe, James Grady and co., Dancing Howards, and pictures 20-22 pleased fine business.——NICKEL (Anthony J. Couillard): Pictures and songs to good business.——CITY HALL: Lyman Howe 17, under auspices of Y. M. C. A., to full house.——ITEMS: Beginning 27 the Cumings changed from vaudeville and pictures, with one road attraction per week, to a permanent stock co., presenting two changes of bill weekly, opening with The Man on the Box, the following players having been engaged: Cameron Clemens, John Dunton, R. L. Allen, Jerome Kennedy, Frank P. Cheny, Howard Selman, Robert Wynn, Henrietta Duke, Marion Sherwood, and Levina Welsh. Stage will be under direction of George P. Randall, and F. P. Lane has been engaged as scenic artist.—William Bayles was obliged to close at the Bijou 20 on account of illness, and the Dancing Howards were secured to take his place.

LAWRENCE.—OPERA HOUSE (George W. Gallagher): The opening week of the resident stock co. in The Lion and the Mouse was a big success. For the second week Feb. 20-25 The Great Divide was given to large and increasing business; the work of Gertrude Shipman as Ruth Jordan and Arthur Behrens as Stephen Ghents was worthy of special mention. The Christian 27-4 (except 2). Seven Days 2.——COLONIAL (John F. Adams): Mrs. Gardner Crane and co., Great Lutz and co., Ed. Todd, Kathleen Clifford, Donavan and Arnold, Williams and Segal, and Madame Morrisini's Trained Animals 20-25: good bill and business.——BROADWAY (Will H. Stephens): Ware's Musical Comedy co. gave The Idol's Eye and The Chimes of Normandy 20-25 to fair houses.——ITEM: The management of the Broadway announce the engagement of a permanent stock co., headed by Willis Granger and Edyth Totten, opening 27 in The Cowboy and the Lady.

NEW BEDFORD.—THEATRE (William B. Cross): The Climax pleased a small audience Feb. 21. Earle and Wilson, Nibio and Reilly, Perrani's Dogs, and pictures 20-22. Hines and Remington, Burns, Holliday and Burns, and Earl Gerome 23-25: capacity business.——HATHAWAY'S (John M. Hathaway, res. mgr.): Clarence Wilbur and his Ten Funny Folks, Kristoffy Trio, Arnaud Brothers, Le Roy and Harvey, Loring and Peters, Les Alexandras, and Charlie Edwards, delighting big audiences 20-25.——SAVOY (John W. Barry): Ray and Williams, Arnold and McClean, Lavender Richardson and co., Felix Thibeaut, and pictures 20-25: good bill: well patronized.——VIEN'S (E. D. Davenport): William Wolff and co. in The Chimes of Normandy, Woodall and Fennell,

Walters and Violett, the Pukin Trio, Two Mascagnis, and Malburn Troupe; big business continues.——CASINO (Ford J. McAloon): Avery Strong Stock co. in The Delmar Handicap 20-22. A Cowboy's Romance 23-25; record breaking business.

NORTHAMPTON.—ACADEMY (B. L. Potter): The Soul Kiss Feb. 16; good sized attendance. The Japanese Girl, by local Clef Club, 17, matinee and night, pleased large audience. Lyman Howe's pictures 18; usual merit; good patronage. C. James Bancroft in The Private Secretary 21; good, to small house. Technology Musical Clubs 22 entertained a not very large college audience. A Texas Ranger 25. Viola Allen 28. Russian Dancers 8.——ITEM: The large new auditorium dedicated at Smith College last commencement has been named the John M. Greene Hall, in honor of the most venerable of the college trustees, the Rev. John M. Greene, advisor of Sophia Smith, founder of the college. The usual Washington's Birthday exercises were held at this hall on the morning of 22, when the oration was given by Robert Luce, of Boston.

WORCESTER.—THEATRE (J. F. Burke): Mrs. Fiske in Becky Sharp was presented to two large audiences Feb. 18. John Drew in Smith 20 to good business; Mary Boland as Smith was ideal. Wilton Lackaye in The Stranger 20-22 was received with abundant expression of approval; Mr. Lackaye has not been seen here for a long time; Murial Starr as Mary greatly pleased. The Girl of My Dreams 23-25. Robert Mantell 27 to 4. Madame X 6. Seven Days 13.——FRANKLIN (J. F. Burke): The Rosary 20-25 drew big houses and greatly pleased.——ITEM: Many students and teachers of the various schools and colleges attended the performance of Mrs. Fiske in Becky Sharp. Three hundred members of Alethela Grotto, M. O. V. P. E. R., occupied seats in the orchestra.

BROCKTON.—CITY (W. B. Cross): Joseph M. Webber's co. in The Climax Feb. 20 gave fine performance to fair business; Juliette Atkinson as Adelina and Theodore Kehrwald as Luigi deserve mention for exceptionally good work; Walter Dale and Frank J. Harvey gave good support. Seven Days, Edith Murtha, Mrs. Sheridan-Welch, Adams Brothers, and Henry Young and co. 21, 22; full houses.——HATHAWAY'S (McCue and Cahill): The Thompson-Woods Stock co. in Our New Minister 20-25 opened to capacity and gave good performance; Jack Chagnon, Al. Warner, O. E. Covert, Marie Horton, and Josephine Fox deserve mention for good work, and the co. gave well balanced support. The Lion and the Mouse 27-4.

LOWELL.—OPERA HOUSE (Ralph A. Ward): Thompson-Flynn Stock co. in The Charity Ball Feb. 11-18 (except 17) pleased large houses. The Girl from Rector's 17. Girls 20-25.——MERRIMAC SQUARE (F. J. Carroll): George Primrose and co. and others 12-18; capacity.——HATHAWAY: The Donald Meek Stock co. in Our New Minister 13-18; drew capacity.——ACADEMY: Vaudeville 13-18; good houses.

GLOUCESTER.—UNION HILL THEATRE (Lothrop and Tolman): The Climax Feb. 16 delighted a small but appreciative audience. The Girl from Rector's 24. The Rosary 27. The Time, the Place and the Girl 1. The Red Mill 4.——ITEM: Frank Harvey, a former Gloucester boy, was one of The Climax co.

ATHOL.—ELLSWORTH OPERA HOUSE (A. Ellsworth): The Girl from Rector's Feb. 16; very good; capacity business. Amherst Dramatics 18, playing Romeo and Juliet, pleased good business. Mildred and Rouciere 21; good co.; fair business. Athol High School, senior play, Miss Hobbs, 24. The Texas Ranger 27.

HOLYOKE.—EMPIRE (T. F. Murray): Empire Stock co. in Miss Hobbs Feb. 20-25; well received by good business.——ITEM: Manager contributed half the evening receipts to charity on 20.

GARDNER.—THEATRE (W. A. Wesley): Texas Ranger Feb. 28. The Climax 2. The Time, the Place and the Girl 3. The Girl from Rector's 10; good business all season.

MICHIGAN.

DETROIT.

Bessie McCoy Drew Crowded Houses—Mrs. Yeamans Given a Cordial Reception.

Bailey and Austin in Two Men and a Girl gave a very acceptable performance at the Garrick Feb. 13-15. On the same stage 16-18 Bertha Kalich was accorded a cordial reception in her revival of The Kreutzer Sonata. Wright Lorimer in The Shepherd King 20-25; good attendance. Green Stockings 1, and the first performance in America of The Rival on March 1 matinee.

The Echo, featuring Bessie McCoy, of characteristic terpsichorean ability, drew crowded houses to the Opera House 13-18. The co. is well drilled, handsomely costumed, and the chorus is, without a doubt, one of the hardest working aggregations seen on the local stage this season. Mrs. Annie Yeamans, "seventy years young," still does the ancient stenographer and was accorded a reception of her own. The Fortune Hunter 20-25, with Fred Niblo in the title role. Lento Fulwell, a Detroit girl, made most of the part as Josie Lockwood. Charles Klein's Maggie Pepper follows, 27-4.

At the Temple Theatre 13-19 William Rock and Maude Fulton presented one of the best acts on the vaudeville stage, but for demonstrative appreciation Mr. and Mrs. Jack McGreevy held a niche of their own, taking applause as the criterion. Doc White, of the Chicago White Sox, assisted by Mrs. "Doc," sang in pleasing voice a good number of good songs, the best of which was "Little Puff of Smoke, Good Night." Others on the week's bill included Will Rogers, J. C. Nugent and co., Arthur Bowen, Bell and Caron, and the Strength Brothers.

Al. G. Field's Minstrels had a prosperous week at the Lyceum 12-18. The singing contingent was led by Paul Lelonde and the performance included a burlesque picture of Chantecler. The Goddess of Liberty 19-25, drew capacity houses. Next week, Mrs. Wiggs of the Cabbage Patch.

At the Gayety 12-18 Phil Sheridan's Marathon Girls lived up to the press agent's appraisals. Ed. Morton was the chief fun-maker. Next week, Parisian Widows.

Sam T. Jack's co. held the boards at the Avenue 12-18. Bob Von Osten, the man with the duck nose, is still the comedian of the co. The singing of Bertha Gibson and Kathryn Delmar was a feature. Next week, The Lady Buccaneers.

Anna Eva Fay's engagement at Miles was extended another week and the attendance continued large. Captain Webb's educated seals were a feature of the same bill.

The White Captive was the week's bill at the Lafayette 12-18. Next week, East Lynne.

The Four Mortons will return "home" next week and welcome their many Detroit friends at Miles. ELYP A. MARGNI.

PORT HURON.—MAJESTIC (J. W. Brennan): Margaret Illington in The Encounter Feb. 9; fair house. Al. G. Field's Minstrels 11 pleased good business. The Lottery Man 12; fair business. Albert Chevalier in Daddy Dufard 14; excellent co., to fair business. The Elks' Mikado Opera co. 22, 23. Walker Whiteside in The Melting Pot 25. The Goddess of Liberty 26.——CITY (Sam Hartwell): Treadwell-Whitney Stock co. 12-18; good co., and drawing good business. The Imperial Stock co. 19-25.——ITEM: The Crescent Club will stage The Student in the near future.

COLDWATER. — TIBBITTS THEATRE (John T. Jackson): The Shuberts Concert co., headed by Mara Conover, a local girl, pleased crowded house Feb. 15. Lyceum course offers Thomas McClary 22. Cantanelli (hypnotist) 23-25. Cutter Stock co. 27-4. The Wolf 7. The Isle of Spice 16. Sidney Landon (entertainer) 21. The Cow and the Moon 25. The Commuters 30.

KALAMAZOO.—FULLER (W. J. Donnelly): The Country Boy Feb. 17; very fine production; well received. Madame Schumann-Heink 21 delighted capacity. The White Squaw 22 pleased fair-sized audience. Al. G. Field's Minstrels 23. Edward Doyle Stock co. week 27. The Arcadians 2.——ACADEMY (B. A. Bush): The Honeymoon Trail 4.

ADRIAN.—CROSWELL OPERA HOUSE (C. D. Hardy): The White Squaw Feb. 18, with a good co., giving excellent satisfaction to a very large house. The Cutter Stock co. opened 20 for a week of repertoire, with Thorns and Orange Blossoms, to a crowded house, and gave very good satisfaction. Al. H. Wilson 28. Honeymoon Trail 7. The Spendthrift 13.

BENTON HARBOR. — BELL OPERA HOUSE (J. A. Simon, res. mgr.): The Outlaw Jan. 12; fair co. and business. The White Squaw Feb. 19; good co., to fair business.——ITEM: The Bell Stock co. is doing good business on the road.

HILLSDALE. — UNDERWOOD'S OPERA HOUSE (N. H. Widger): The Bell Stock co. Feb. 20-25; opened to S. R. O.; pleased. The Power of the Church 27.

JONESVILLE.—NEW THEATRE (N. H. Widger): Graustark Feb. 17; best of satisfaction to S. R. O. The Isle of Spice 17. The Cow and the Moon 21.

BIG RAPIDS.—COLONIAL (Bartlett Doe): Paid in Full Feb. 17 pleased capacity. The County Fair (local) 28.

MINNESOTA.

ST. PAUL.

The Burgomaster at the Metropolitan and The Wolf at the Grand.

W. P. Cullen's co. presented The Burgomaster to good business at the Metropolitan Feb. 19-22. Gus Weinburg appears in the title-role and Phernie Lockhart is the Willie. The Sweetest Girl in Paris 23-25. The Nest Egg 26-4. The Virginian 5-11.

At the Shubert 19-22 the Oberammergauer Bauerntheater co. presented Schone Millibauerin 19, Lehrer vom Seespitz 20, Amerika-Seppl 21, Bergfexen, matinee, 22, and s'Leneri von Oberammergau, evening, 22. Miss Nobody's from Starland 23-25. Jefferson De Angelis in the Beauty Spot 27-1. Mary Mannering in A Man's World 6-8.

The Wolf held the stage at the Grand 19-25 to good business. At the Mercy of Tiberius 26-4. The Minister's Sweetheart 5-11. The Cat and the Fiddle 12-18.

At the Orpheum 19-25: Covington and Wilbur, Marena, Nevaro and Marena, Quigley Brothers, Goleman's Cats and Dogs, Parshley, Radie Furman, and Taylor, Kranzman and White.

Clem Bevins in a well-written rural sketch was the feature of the Rollickers at the Star 19-22.

Zelaya, the pianist, headlined the Majestic bill 20-26.

The "pop" concerts of the Symphony Orchestra matinees 12 and 19 brought large audiences to the Auditorium. Boris Hambourg appeared with the orchestra 21.

Manager Clarence L. Dean, of the Orpheum, regretfully bade adieu to the Saintly City 18 and assumed charge of the Orpheum at Winnipeg, Man. Charles P. Elliott, recently manager of the Portland Orpheum, has taken up the managerial reins of the local house.

The Twin City Magicians' Club is contemplating giving a performance for the benefit of the Elks in the Elks' Hall some time in April.

JOSEPH J. PFISTER.

MINNEAPOLIS.

Olive Vail and Katheryn Witchie at Home Here —The Lyric Reopens with Stock.

With two Chicago attractions fighting for supremacy at the first-class theatres, interest revolves around the Mort Singer and Harry Askin offerings this week. At the Shubert Miss Nobody from Starland, with two Minneapolis girls, Olive Vail and Katheryn Witchie, in the cast, drew so well that it has been booked for a return engagement the first half of next week. At the Metropolitan The Sweetest Girl in Paris also won popular approval, with Trixie Friganza, Alexander Carr, and Cathryn Boe Palmer dividing the honors. Zoe Barnett also did excellent work. At the Metropolitan next week The Virginian, with Zelda Sears in The Nest Egg to follow. The latter half of the week at the Shubert will be given up to Jeff De Angelis and a revival of The Beauty Spot.

The Lyric was closed this week, but will reopen 26 with the Lee Baker Stock co. in The Nigger, its first presentation in stock. Lee Baker and Edith Evelyn will head the co., having succeeded Warda Howard and John E. Ince.

The Bijou harbored The Defender of Cameron Dam for a return engagement, while A Texas Ranger held forth at the Princess. The Imperial Russian Dancers headed the Orpheum bill. S. Miller Kent did the same duty at the Unique, while the Miles had Joseph Callahan in his impersonation of famous figures of history. CARLTON W. MILES.

WINONA.—OPERA HOUSE (O. F. Burlingame): The Harvey Stock co. Feb. 13-18 pleased; business good. Plays: Tempest and Sunshine, Alaska, The Black Sheep, The Driscolls of Richmond, The Burglar and the Girl, and Why Girls Leave Home. The Rosary 19; satisfaction to a well filled house. Madame X 20. The New Sunny South 25. The Cat and the Fiddle 26. Miss Nobody from Starland 27. Sidney Drew in Billy 28.

DULUTH.—LYCEUM (C. A. Marshall): Willard Mack and Maude Leone in Mr. Mack's own play, God's Country, Feb. 12-17, to full houses at all performances; this play took exceptionally well, and the Mack-Leone co. are old and well tried favorites here. Miss Nobody from Starland 18 to S. R. O.; delighted audience. Mack-Leone co. in four one-act playlets from the pen of Mr. Mack 19. Madame X 24, 25.

ALBERT LEA.—BROADWAY (F. H. Mallery): The Beggar Prince Opera co. Feb. 12 pleased good house. Knights of Pythias Minstrels (local) 14 to packed house; good performance. Bohemir Kryl Concert co. 19; fair business; delighted.

RED WING.—T. B. SHELDON MEMORIAL AUDITORIUM (W. A. Scott): Czerwonky String Quartette pleased fair house Feb. 10. Rice Brothers' Minstrels 25. May Robson in The Rejuvenation of Aunt Mary 20. Madame X 21. The Cat and the Fiddle 25.

OWATONNA.—METROPOLITAN (Charles Servatuis): May Robson in The Rejuvenation of Aunt Mary delighted good house Feb. 19. The Rosary 21. Bohemir Kryl Concert co. 22. The County Sheriff 24.

CROOKSTON. — GRAND (Thomas R. Brown): Olive Vail in Miss Nobody from Starland Feb. 14; large house; well pleased; co. and play excellent.

ROCHESTER.—METROPOLITAN (J. E. Reid): The Rosary Feb. 20 to good house. The County Sheriff 22. The Cat and the Fiddle 27. The New Sunny South 28. The Burgomaster 4.

BRAINERD.—OPERA HOUSE (F. G. Hall): Miss Nobody from Starland Feb. 16 delighted capacity.

MISSISSIPPI.

JACKSON.—CENTURY (S. J. Myers): Virginia Harned in The Woman He Married Feb. 13 pleased good house. Lew Dockstader 24. Buster Brown 1. The Girl in the Taxi 2. Coburn's Minstrels 6. Polly of the Circus 7. Bright Eyes 15. Blanche Walsh 16. Beverly of Graustark 20. Robert Edeson 22. Louis Mann 24. The Traveling Salesman 28. Henry E. Dixey 29.

HATTIESBURG.—AUDITORIUM (Mort. L. Bixler): The Buster Brown Amusement co. in Buster Brown Feb. 18; good co.; medium house.

COLUMBUS.—THEATRE (James W. Newby): St. Elmo Feb. 17 to fair business. The Sins of the Father 24.

MERIDIAN.—OPERA HOUSE (L. Rothenberg): Adelaide Thurston Feb. 24. The Girl in the Taxi 27.

BILOXI.—DUKATES (J. J. Corcoran): Pictures and songs did fair business Feb. 13-19.

GULFPORT.—THEATRE (Lew Rose): Buster Brown pleased fair business Feb. 17.

MISSOURI.

KANSAS CITY.

Maxine Elliott and Francis Wilson Well Received—The Week's Record.

Maxine Elliott appeared at the Shubert Feb. 21-25, presenting The Inferior Sex to good sized audiences nightly. Miss Elliott has always been a favorite here and always finds a cordial reception awaiting her. Her work was pleasing as a whole and elicited both favorable comment and applause. Frederick Kerr played opposite her in a part that demanded keen judgment, and succeeded admirably, while the comedy element was well looked after by O. B. Clarence, who played the part of a valet. Marie Dressler in Tillie's Nightmare 26-4.

Francis Wilson in his own comedy, The Bachelor's Baby, was the Willis Wood offering 20-25, playing to excellent week's business. Mr. Wilson scored many laughs as the bachelor who despised babies, but was finally won over by one. Of the supporting co., Edna Bruns, Mrs. Ogden Child, Eleanor Barry, and Baby Davis deserve special praise. Montgomery and Stone 26-4.

The Newlyweds and Their Baby was the Grand attraction 19-25, playing to large audiences at each performance. The play has been seen here before, but is of the kind that always draws well, and, in fact, was as big a hit as upon its first visit. James Rosen was the baby and created no end of amusement, while other members of the cast were excellent in the parts assigned them. Polly of the Circus 26-4.

The Gillies had The Queen of the Highway 19-25, playing to good business. Lillian Rhodes in the name part gave a clever portrayal and was enthusiastically received. William Burt as the government detective also handled his role well, while E. H. Band was responsible for some good comedy. The production was well staged and costumed. The Cowpuncher 26-4.

Another entertaining bill at the Orpheum 19-25 drew the usual large crowds, who were well pleased. W. H. Murphy and Blanche Nichols in their travesty on Uncle Tom's Cabin were the headliners, their act proving a perfect scream from beginning to end. Other turns included Bowers, Walters and Crooker, Jones and Deely, Neuss and Eldred, Eckert and Berg, Paul Florus, and Dick, the canine penman.

The Gayety had The Queens of the Jardin de Paris 19-25, which scored one of the hits of the season at this theatre. Follies of New York and Paris 26-4.

The Merry Maidens held the boards at the Century 19-25, playing to a very satisfactory week's business. Sam Rice headed a co. of ability who gave a performance of the lively type that found ready favor. Billy Watson's Beef Trust 26-4.

The usual good bill at the Empress 19-25 was headed by Valadon, the magician, while other acts included John and Bertha Gleason and Fred Houlihan, Davis, Willis and Guhl, Sam Leibert and co., and Wright and Stanley, all winning applause.

Maxine Elliott did not open her engagement here until Tuesday night on account of laying over a day in Denver, that she might visit with her sister, Gertrude Elliott (Mrs. Forbes Robertson), who opened an engagement there that evening. A special train brought the private car of the Elliott co. to Kansas City from Denver.

Emilio de Gogorza appeared in song recital under auspices of the Schubert Club at the Auditorium 21 to a large and well pleased audience. His several numbers found ready appreciation, while the assistance of the club members made up a most enjoyable programme.

D. KEEDY CAMPBELL.

ST. JOSEPH.—SHUBERT-TOOTLE (Harry C. Fitzgerald): The Chocolate Soldier Feb. 13, 14, by one of the best cos. ever here in comic opera; enthusiastically received by crowded houses. The Honeymoon Trail, with Fred Wyckoff, 19. Madame Nazimova in Camille Coquette 20, 21. Girls 22, 23. A Broken Idol 24.——LYCEUM (C. U. Philley): Barney Gilmore in Kelly from the Emerald Isle 12-15 pleased good business. The Merry Maidens, with Sam Rice, 16-18; a good burlesque co. and pretty chorus; Sam Rice, Lilla Brennan, and Ruth Everett were deserving of special notice; business good. Polly of the Circus 21, 22. A Minister's Sweetheart 19, 20. Billy Watson's Extravaganza co. 23-25.

HANNIBAL.—PARK (J. B. Price): A Pair of Country Kids Feb. 13 pleased fair house. Elks' Minstrels 17 pleased big business. Panama 18 pleased two fair audiences. Fiske O'Hara in The Wearing of the Green 24. Honeymoon Trail 25. Al. G. Field's Minstrels 1. Henrietta Crosman 4. The Newlyweds and Their Baby 6.

DE SOTO.—JEFFERSON (Leon Harrick): The Girl from Home Feb. 11; fair co. and business. Powell and Cohen co. 13-18; good co. and business. Plays: Beauty and the Banker, Cupid and the Prizefighter, Queen in Calico, The Morning After, Daughter of America, and Yankee Doodle Boy. A Royal Slave 21.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (Jesse Reynolds): Musical Four Feb. 15; good co.; packed house. Flower of the Ranch 17; excellent co., to S. R. O. business; this is a first-class attraction. Classmates 25. Sis Perkins 18.

MOBERLY.—HALLORAN THEATRE (P. Halloran): Honeymoon Trail Feb. 24. Fiske O'Hara 25. Sharpley Theatrical co. 27-4. Howard Vaudeville co. 6-10. Panama Girl 11. Breckenridge Stock co. 13-18.

FULTON.—PRATT'S (Gaw and Newland): Lecture Course (Laurant, magician) to capacity Feb. 20. Under the Harvest Moon 23. Lecture Course (Whitney Brothers) 27. The Lion and the Mouse 3.

COLUMBIA.—THEATRE (R. H. Hall): Harry Bulger in The Flirting Princess Feb. 13 pleased record attendance; S. R. O. The Newlyweds and Their Baby 3.

MONTANA.

BUTTE.—BROADWAY (James K. Heslet): Father and the Boys Feb. 19. Sidney Drew in Billy 8. Polly of the Circus 10. James T. Powers 22. The Girl in the Kimona 30.——FAMILY (Dick P. Sutton): Harry Cornell Stock co. 19-25 in Ishmael. Tempest and Sunshine 26-4.

NEBRASKA.

OMAHA.

Smart Set and Polly of the Circus Again Offered Here—Rumor Regarding the Old Boyd.

The Smart Set played a half-week's engagement at the Brandeis Feb. 9-11 to splendid business, and, as usual, made a good impression. Polly of the Circus 12-15; also did well, although this piece has been seen here a great many times of late. Both of these pieces are playing at popular prices. Local attraction 17. Barney Gilmore 18-21. The Virginian 22-25. May Robson 26-1. The Sweetest Girl in Paris 2, 3.

At the Gayety Jack Mason's Rollicking Girdlers opened to the usual packed house 12. Business continues excellent, and the specialties are good. The Serenaders 19-25.

The Krug has The Merry Maidens 12-15, with Sam Rice and a bunch of other clever comedians. Business is good. Billy Watson's Beef Trust 19-22.

The American programme for week of 12 is as follows: Haney and co., Dena Carrl, Will Dockery, The Third Generation, John and Bertha Gleeson and Fred Houlihan, Keogh-Francis and Players. The usual three performances a day are given at this house.

The Orpheum continues on its even way with the cash flowing in a steady stream to the box-office. The week's attractions are: D. J. Andree's Studies in China and Ivory, Paul Florus, Monsieur J. Heisey, Radiant Radie Furman, Murphy and Nichols, Jones and Deely, the Five Satsudas.

Eva Lang and co. are giving Cleopatra at the Bord week of 12, with Charley's Aunt underlined.

Manager Burgess, of the Brandeis, is taking advantage of the inclement season to make a Winter trip to California, knowing that his affairs are ably handled by Assistant-Manager Monaghan.

The "Herald" is authority for the statement that the Shuberts' lease on the fine old Boyd Theatre, which commences September next, calls for a rental of $18,000 a year, and that just as soon as they can get possession extensive improvements will be made. While we have plenty of theatres open here at all times, it has

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been difficult to secure the higher-priced cos. of late.
J. RINGWALT.

LINCOLN.—OLIVER (F. C. Behrens): Honeymoon Trail Feb. 13; fair co., to light house. Madame Sherry 15; excellent, to crowded house. Polly of the Circus 17, 18; good, to fair business. A Broken Idol 21, 22. Girls 24, 25. Maxine Elliott in The Inferior Sex 28.—LYRIC (L. M. Garman): The County Chairman drew good business all week 13-18. Wildfire 20-25.—ORPHEUM (H. E. Billings): A good bill for the week, with Helen Grantley in Israel Zangwill's one-act drama, The Never Never Land, as topliner.

YORK.—OPERA HOUSE (W. D. Fiske): Dudley's Smart Set Feb. 13. Polly of the Circus 16; both pleased fair business.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach): A Broken Idol Feb. 19; good business; splendid performance.

NORFOLK.—AUDITORIUM (M. W. Jencks): Ole Olesen Vaudeville co. Feb. 15-20 to fair business.

NEW HAMPSHIRE.

PORTSMOUTH.—THEATRE (F. W. Hartford): The Time, the Place and the Girl Feb. 23. Phil Ott 24, 25. The Red Mill 27.

BERLIN.—ALBERT (Albert Croteau): The Red Mill Feb. 20; good, to S. R. O.

NEW JERSEY.

JERSEY CITY.

Big Holiday Business Noted—Record of the Week and Personal Mention.

The Girl in the Taxi was the offering at the Majestic Feb. 20-25, to fine patronage. It was a good production, full of rapid-fire fun and ludicrous situations. The co. appearing here was a most excellent one, with Carter De Haven, Jessie Millward, and Fred Bond, who were capital. Grace Walton, Joseph Clark, and Julie Ring were immense. Frank Farrington, William Cassy, Fremont Benton, Morgan Coman, Katherine Smythe, Julea Chassette, and Jerome Nelson rendered good aid. The play was put on in a complete manner. Beulah Poynter and co. in The Little Girl That He Forgot 27-4.

Janice Meredith was put on at the Orpheum Theatre 20-25 by the Spooner Stock co. to fine business and gave immense satisfaction. The good old play was presented in a complete manner as to scenery, costumes and effects. Edna May Spooner in the name part was well cast and showed her versatility. Raymond Whittaker was Charles; Harold Kennedy, Philemon; Philip Quinn, Mowbray; Nell Barrett, Lord Cowles; Edwin Curtis, Squire Meredith; L. F. Fuller, Squire Hennion; Hal Clarendon, Trooper Heinrich; Olive Grove, Mrs. Meredith; Florence Hill, Tabitha; Lelia Davis, Sukey. All these parts were well played and the favorites were warmly welcomed. Romeo and Juliet 27-4. Robert Emmet 6-11.

The Moulin Rouge Burlesquers were at the Bon Ton to fine business 16-18. Joe Emerson is the principal comedian. Violette Dunette impersonates Polaire and makes a hit. The Lee Sisters are strong in the olio. The Cozy Corner Girls were here 20-22 and drew large houses. Richy W. Craig and Billy Spencer are the prime faunmakers. Mardo and Hunter and Dan Manning and Margaret Sheridan shine in the olio. The Americans 23-25. The Bohemians 27-1. The World of Pleasure 2-4.

Members of The Girl in the Taxi co. attended Al. Sutherland's funeral in New York city 23.
WALTER C. SMITH.

PATERSON.—LYCEUM (F. J. Gilbert): Drew good audiences Feb. 13-18 with Beverly, which played a very successful engagement last season; the co. and scenic effects left nothing to be desired. Eugenie Blair in The Light Eternal played a successful week's stay 20-25, and pleased all with the excellency of the performance. Miss Blair, who is a decided favorite, duplicated her former triumphs. The Soul Kiss 27-1. As the Sun Went Down 2-4.—OPERA HOUSE (John J. Costelline): Our People, the Opera House Players in Clothes 13, 15; matinee; co. pleased. Paterson Amateur Opera Association presented The Girl from Paris 16-18 to large and fashionable audiences; performance pleased. Robert W. Parkin, of New York city, who coached the players, deserves special mention for his capable work. Paid in Full, by the stock, 20-25 pleased good houses, and continues 27-4.—MAJESTIC (W. H. Walsh): Offered the usual vaudeville bill 20-25 to good attendance. Eva Fay was the headliner.—EMPIRE (A. M. Brugemann): Also fared well 20-25, with a well-balanced vaudeville bill.

TRENTON.—STATE STREET: Swan's Alligators, Bert and Rose Conley and Mack, Ben Dawson, and Francis Elliot Feb. 20-22. Castellucci Musical Four, the Spanns' comedy skit, and St. Laraut 23-25. Isadore Duncan and the Damrosch Orchestra 1.

UNION HILL.—HUDSON: Gus Edwards' School Boys and Girls Feb. 27-4: good business and pleased.

NEW YORK.

BUFFALO.

Clifton Crawford Scored Big Hit—Felix Haney Given a Royal Welcome.

Three Twins, with Clifton Crawford and an excellent co. of entertainers, was the attraction at the Star Feb. 20-25, to very large and appreciative audiences.

Mary Shaw in Mother, under the management of William Brady, drew good-sized audiences to the Teck 20-25. Miss Shaw has never been seen to such advantage and her support was equal to the parts allotted them.

The Man of the Hour, with Feliz Haney, a Buffalo boy, playing the part of Alderman Phelan, packed the Lyric 20-25, and was easily one of the best productions seen at the house this season. This was Mr. Haney's first visit in ten years, and the local lodge of Elks, of which he is a member, were out in full force on the opening night and tendered him an ovation.

Sam Mann, Cressy and Dayne, Morton and Moore, Harriet Burt, Willette Whittaker, Biz City Four, Tasmanian Van Dremaus, Three Nevaros, and Kinetograph at Shea's 20-25.

Sam T. Jack's Own co., with Bob Van Osten, was at the Lafayette 20-25.

The famous Star and Garter Show was the attraction at the Garden 20-25.
P. T. O'CONNOR.

ALBANY.—HARMANUS BLEECKER HALL (J. Gilbert Gordon, res. mgr.): At Cripple Creek Feb. 16, 17 pleased large audience; co. very satisfactory. Seven Days 18 (return) played to good business. Ben Greet's Players in a repertoire of four comedies by Sir W. S. Gilbert; two performances 20; small audiences. The City 21, 22 (return) repeated the big success made by this modern play of American life early this season. Tully Marshall's impressive portrayal of the dope fiend made a big hit. The work of A. H. Stuart and Willson Melrose also were commendable. Isadora Duncan, Greek dancer, and Walter Damrosch's Orchestra 25. David Kessler and Yiddish co. 28. The Russian dancer, Mlle. Anna Pavlowa, 7. The Lyell-Vaughan Stock co. opens for a long engagement 20.—EMPIRE (James H. Rhodes, res. mgr.): The Jersey Lilies 16-18 drew packed houses. Leon Erroll, Jim Cooper, and Johnny Walker were the principal figures. Weber's Dainty Duchess co. 20-22 provided a snappy burlesque performance, which pleased packed houses during the engagement. Joe Morris, the little comedian, and May Walsh, a dainty comedienne, and a splendid olio were the features. The Love Makers 23-25. Columbia Burlesquers 27-1. Robinson's Crusoe Girls 2-4.—GAIETY (Oliver H. Stacy): The Kentucky Belles 20-25 were popular and drew big houses nightly; the co. included Joe Ono, Martell Family, La Belle Helene, Hilda Partridge, Colton and Darrow, Frank Rice, and Charles Raives. Next week, Cherry Blossoms.—ITEMS: The Majestic and Proctor's offered good vaudeville, and the usual picture display 20-25 to crowded houses.—The Mendelssohn Club, under direction of Dr. Frank Sill Rogers, assisted by Grace Kerns, soprano, presented a pleasing programme at Odd Fellows Hall 23.—The Parini Italian Dramatic Club gave an excellent production of Monte Cristo to large audience at Centennial Hall 22.
GEORGE W. HERRICK.

ELMIRA.—LYCEUM (Lee Norton): Kirk Brown Feb. 20-22; large and well-pleased houses; excellent productions. Plays: Sowing the Wind, The Eternal City, Classmates, Brown of Harvard, The Sign of the Cross, Camille, The Manxman, and A Social Highwayman. Annie Russell 1.—MOZART (G. W. Middleton): The Stanford and Western Players in The Girl of the Golden West 20-25 scored the hit of the stock season; large business. Allen Holubar was splendid as Johnson. Emiley Smiley made an emphatic hit in the titular role, and good work was done by Thurlow White, Harry Willgus, Eugene La Rue, Maurice Stanford, Harry Love, Egbert Love, and James Stemburg.—MAJESTIC (G. H. Ven Demark): Jack Boyce, John E. Brennan and co., Six Jolly Jiggers, Harry Fisher Trio, Gus Fredericks, and Josef Samuels 20-25; good, to large business.—FAMILY (C. W. Lawford): The Great Moyers, Harvard and Cornell, James Bradley, Dorothea Reade and co., Musical Pierrots, and Johnny Fields 20-25; excellent, to splendid business.—ITEMS: James Stemburg, an Elmira boy, has joined the Stanford and Western Players at the Mozart, and is doing good work.—George Finley, of New York city, a scene painter, employed at the Mozart, fell from the "bridge" of that house 17, but luckily escaped with only a sprained leg.—John Flannagan has returned to the advertising stage of the Lyceum.
J. MAXWELL BEERS.

ROCHESTER.—LYCEUM (M. E. Wolff): The Girl in the Train was enjoyed by large houses Feb. 20-22. Frank Daniels was his usual inimitable self in everything he did. Sallie Fisher uses her voice with fine effect. Vera Michelena danced and sang agreeably. The New York Yiddish co. in repertoire pleased fair houses 23-25. John Drew in Smith 28-1. The Round Up 6-11.—BAKER (F. G. Parry): The Girl from Rector's 20-25 with a clever cast of farceurs proved as entertaining and amusing as when first seen here. Thelma Fair, Ray Raymond, Richard Lyle, and William Sellery lent delightful comedy by their work. U. T. C. 27-1.—COOK'S (J. Hunt): A co. of stock players to be known as Rochester's Own Stock co. opened at this theatre in The Girl of the Golden West 18-25. Judging from the first offering, theatre patrons of this city will be fortunate in seeing the latest attractions at popular prices. Charlotte Hunt proved to be a most talented young leading woman. Frederick Sumner lent admirable support. The rest of the large cast were fully equal to all demands. The Blue Mouse 27-4.—CORINTHIAN (F. Strauss): The Crusoe Girls 20-25, presented two amusing sketches, and some talented performers contributed to the olio. Charles Robinson and Ida Emerson were the chief funmakers. The chorus was well costumed and did its part creditably.
E. G. EMMER.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles G. McDonald): The City played a return engagement Feb. 16 to a large sized audience; Tully Marshall acquitted himself most acceptably; the other members of the co. played the roles assigned them to satisfaction. Jest and Song Club (local) gave its eleventh annual performance 17 to a well filled house. At Cripple Creek was given two performances 18 to capacity houses; co. and production good. The Katzes-Phelan Musical Stock co., something new to local patrons, played to fairly good business 20-25; the attractions presented were: The Show Girl, Coming Thro' the Rye, The Isle of Spice, and A Knight for a Day; George Overy was the principal comedian. Kirk Brown Stock co. 27-4.—MOHAWK (Charles T. Taylor): Vanity Fair, with Billie Ritchie and Dick McAllister as the principal funmakers, was received by large houses 16-18; Fun in a Music Hall, the same vehicle used last year, is still getting the laughs. Sam Howe and his Lovemakers played to fairly good business 20-22; Sam Howe knows how to get the laughs and is ably assisted by Bob Scott. Dainty Duchess 23-25. Robinson's Crusoe Girls 27-1. Columbia Burlesquers 2-4. Marathon Girls 6-8.
NAT. SAHR.

SYRACUSE.—WIETING (John L. Kerr): Madame Schumann-Heink in concert to good sized house Feb. 17. Bailey and Austin in Two Men and a Girl were fairly amusing and drew well 18; the novel and original stage business by the chorus was refreshing and notable. The Nigger, with Guy Bates Post and a co. of more than average excellence, attracted fairly 20-25; the performance had the benefit of the splendid work of J. M. Colville as Clifton Nores. Elks' Minstrels 27, 28. David Kessler's Yiddish co. 1. Leslie Carter in Two Women 2-4.—BASTABLE (S. Bastable): Bunco in Arizona was well performed to good business 16-18. At Cripple Creek to big upper houses 20-22. John Drew in Smith 24, 25. The Man of the Hour 27-1. U. T. C. 2-4.—ITEMS: The Bailey and Austin co. closed here 18.—Charles T. Lyman, manager of the fraternal entertainer, Frederick Wilson, was in town, en route with his star 20.—A new vaudeville turn was tried out at the Grand after the regular evening performance 21. It is a Grecian symphony, entitled The Birth of the Rose, and was pronounced very beautiful and dainty by those invited to witness it. Henry J. Ormshee, of this city, is the originator.
E. A. BRIDGMAN.

OSWEGO.—RICHARDSON (William J. Ecleson): Sidney Drew in Billy Feb. 14 made a big hit. Richard Carle and Edna Wallace Hopper in Jumping Jupiter 16; splendid co. and fine business. Stetson's U. T. C. 21. Seven Days 22 (return); matinee and night. The City, with Tully Marshall, 23. John Drew in Smith 27. Jesse James 28.—ITEMS: The Oswego Lodge of Elks, No. 271, are making elaborate preparations for their annual celebration 22. The oration of the evening will be by Judge C. N. Bulger, of this city. Musical numbers will be offered by Manager Eccleson, of the Richardson; W. A. Manor, R. B. Vimes, C. R. O'Harra, and R. S. Kelsey. Exalted Ruler Frankiyn O'Brien will preside.

SARATOGA SPRINGS.—BROADWAY (J. C. Graul): The Butterflies was excellently presented by the Comedy Club (local) to a packed house Feb. 23; each member of the cast made a most favorable impression, and are entitled to special mention. Stetson's U. T. C. 2. The Haymakers' Minstrel co. will give their annual Easter Week.—PONTIAC (J. C. Graul): Three acts of Vaudeville and two songs, changed every other day, and four reels of Licensed pictures, changed daily, satisfied large crowds 17-23.

GLENS FALLS.—EMPIRE (J. A. Holden): John La Chair, juggler; Dorothea Reed and co. in miniature musical comedy, Carley Carlos, French impersonator and Russian dance, Mlle. Zara and Her Troupe of Trained Wild Animals Feb. 16-18. Pratt's High School Terriers, Mlle. Elfie La Croix, character singing comedienne; Martin-Fabrini and co. in musical comedy skit, Getting an Interview; William McKee and co. in A Model for Husbands, and pictures 20-22 pleased good business.

PALMYRA.—OPERA HOUSE (H. L. Averill): Vaudeville and pictures Feb. 18, with Al. Grossman, black-face comedian; Iva Davis, soloist, and a fine bill of pictures, to packed house. Vaudeville and pictures 22, with Prince Mundru and his educated dog, "Dick," and a fine bill of pictures; good business. Vaudeville and pictures, with Stewart and Stephenson in The Laugh Trust and Iva Davis, soloist, 25. Symphony Concert 28. Vaudeville and pictures 1.

JAMESTOWN.—SAMUELS' OPERA HOUSE (J. J. Waters): The Thief Feb. 4, matinee and night; good co.; fair business. Seven Days 6; very good co. and attraction; very good business. Helen Grayce and co. 20-25. Plays: When Knighthood Was in Flower, House of a Thousand Candles, The Man of the Hour, The Clansman, Beyond Pardon, Little Brother of the Rich, the Squaw Man, and Three Weeks; good co. and business.

BINGHAMTON.—STONE OPERA HOUSE (Fred Gillen): Seven Days Feb. 16 pleased fair house. Robert Hilliard in A Fool There Was 20; enthusiastically greeted; crowded house. Virginia Pearson as the Woman and Berton Churchill as the Friend showed fitness. Madame Sherry 22 attracted packed house and pleased. Tessa Kosta scored heavily. Jesse James 25. Madame Schumann-Heink 28.

GENEVA.—SMITH (F. K. Hardiason): Richard Carle in Jumping Jupiter Feb. 17; good co.; S. R. O. Seven Days, matinee and evening, 18; pleased good houses. Chauncy-Keiffer Repertoire co. 20-25. Jesse James 2. My Cinderella Girl 4. Harry Lamont's Funmakers 8, 9. Madame Sherry 11.—ITEM: Max Vaughn Mitsell recently joined Seven Days co. and is taking the part of Jim.

MIDDLETOWN.—STRATTON (O. S. Hathaway): The Twenty-fourth Separate Co. Band, concert matinee, Feb. 19; good business. The Passing Show (local) 20-22; good houses. Titagraph 23. Madame Sherry 24. Katzes-Phelan Musical Comedy co. 27-1, with matinees, in The Isle of Spice, Show Girl, Coming Through the Rye, and A Knight for a Day. Travelling Salesman 7.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle): Vaudeville to S. R. O. Feb. 11. Rajah and co., telepathy; Leila Desiys, soubrette; Four English Juggling Girls; John Keller, Mississippi mocking bird; Great Poole, magician, and John W. Cooper and co. Phil Ott's Comedians 13; excellent co., to fair business. Girl from Rector's, My Cinderella Girl, and The Man of the Hour to come.

ROME.—LYRIC (C. H. Edwards): The Chauncy-Keiffer co. closed a week's engagement Feb. 18; very best of satisfaction, to capacity houses; Miss Keiffer ably supported by Alvah Simms, and balance of co. competent; each production well staged. Stetson's U. T. C. 20 pleased two capacity houses. The Clifton Mallory Players 21-25. Plays: David Garrick, Caste, and Our New Minister.

HORNELL.—SHATTUCK OPERA HOUSE (Charles S. Smith): Vogel's Minstrels Feb. 15 gave very good performance to good business, matinee and night. Seven Days 16; kept packed house in laughter entire evening. Graustark 18, matinee and night; fair business. Lleqoh Minstrels (local) 20, 21. La Dell-Fuller Vaudeville co. 23-25.

UTICA.—MAJESTIC (Fred S. Anderson): U. T. C. was presented by the Leon Washburn-Stetson co. to good houses Feb. 17, 18, with daily matinees. The City, with Tully Marshall and Mary Nash, 20. Robert Hilliard in A Fool There Was 21, 22, and matinee, to good houses; pleased. John Drew in Smith 23. The College Girl 24, 25.

GLOVERSVILLE.—DARLING (Will E. Gaut): Madame Sherry Feb. 17, matinee and night, to big business; performance good. Bert La Mont presented The College Girl 20, 21; fair business and performances. Edward Waldman in Dr. Jekyll and Mr. Hyde 22; poor performance; fair business. Chauncey-Keiffer co. 27-4.

NEWBURGH.—ACADEMY (Fred M. Taylor): Myrkle and Harder co. opened week Feb. 20 with Captain Clay of Missouri to crowded house. Other plays: His Last Dollar, Pals, Lost River, Texas, Lena Rivers, The Great John Ganton, and One Girl in a Thousand; co. good. Madame Sherry 27.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett): Gay Morning Glories Feb. 8; fair-sized audience. Whiteside-Strauss Stock co. 6-11 pleased packed houses at seven performances. Washburn's U. T. C. co. 15; large audience. Sunny Side of Life 23. College Girl 27.

AUBURN.—JEFFERSON (Ernest J. Lynch): Robyns Players presenting Mrs. Temple's Telegram Feb. 20-25 (except 21). Same co. 27-4. Seven Days 21; fair business. Schumann-Heink 3.—BURTIS-GRAND (J. O. Brooks): Vaudeville 20-25; excellent business. Vaudeville 27-4.

PERRY.—AUDITORIUM: Shanon and Straw, Rene Wedmar and Charles H. Sanders, vaudeville, and motion pictures Feb. 16-18; good business. Gardner, West and Sunshine, vaudeville, and moving pictures 23-25.

CORTLAND.—THEATRE (Dillon Brothers): Madame Sherry Feb. 14; excellent satisfaction, to S. R. O. Richard Carle and Edna Wallace Hopper in Jumping Jupiter 18; co. fine; capacity business. Whiteside-Strauss co. (return) 20-25. Jesse James co. 4.

JOHNSTOWN.—OPERA HOUSE (J. A. Colin): Percy French and Dr. Houston Collisson in recital Feb. 16; excellent; pleased a small audience. The College Girl, with Bert La Mont, 22, matinee and night. Citizens' Band Concert (local) 23. Motion pictures 25.

BATAVIA.—DELLINGER OPERA HOUSE (William F. Haltz): Seven Days Feb. 17; very good, to good business. Madame Sherry 20; excellent co. and performance, to good business.—ITEM: Manager Haltz contemplates making extensive alterations to the theatre this Summer.

ANDOVER.—NEW AUDITORIUM (Cannon and Snyder): Vogel's Minstrels Feb. 17 pleased large audience. Graustark (return) 20; fine co.; fair business. The Hersbergers 27, 28. Fuller-La Dell Musical Comedy co. 2-4.

PLATTSBURGH.—THEATRE (P. J. Wallace): What Wright Left Feb. 17 pleased a large audience. The Dumetuson Troop, Stewart and McNally, vaudeville, and pictures, matinee and evening.

DANVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman): The Red Mill Feb. 2; first-class performance, to S. R. O. Graustark 17; good performance and business. Lyman H. Howe 11.

WELLSVILLE.—BALDWIN THEATRE (Interstate Amusement Co.): Vogel's Minstrels Feb. 18 pleased a fair sized audience. Graustark 21 to light business; co. good.

PENN YAN.—SAMPSON (C. H. Sisson): Seven Days Feb. 20; greatly pleased S. R. O. Al. Martin's U. T. C. 25. Jonathan Keefe 6, 7.

OWEGO.—TIOGA (J. A. Lau): Madame Sherry Feb. 21; largest house of the year and good performance. Jesse James 24.

ONEONTA.—THEATRE (H. M. Dunham): Seven Days Feb. 17 pleased a large audience. Whiteside-Strauss co. 27-4.

NORTH CAROLINA.

WINSTON-SALEM.—AUDITORIUM (S. A. Schloss): McDowell Players Feb. 13-18; good co. and business. Plays: The Red Dagger, A

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Yale Cowboy, Slaves of Passion, Michael Strogoff, and The Mayor of Lemon Center. The Climax 21. Black Patti 22. My Cinderella Girl 24. Grace Van Studdiford in The Paradise of Mahomet 27. The Cow and the Moon 28.

ASHEVILLE. — AUDITORIUM (S. A. Schloss): Black Patti Feb. 17: very well patronized and well pleased. Manhattan Opera co. 20, 21, pleased fair business. Plays: Mascot, Carmen, Mikado, and Il Trovatore. Just Out of College 22. Harmony Concert co. 23. Grace Van Studdiford 1.

HENDERSON.—GRAND (J. S. Poythress): The Climax Feb. 16: fairly good attraction; small house. The Cow and the Moon 23. Castello's Indoor Circus 27, 28.

ROCKY MOUND. — MASONIC OPERA HOUSE (R. T. Huffings): The Climax Feb. 17: good house; delighted. The Cow and the Moon 21 pleased large house.

NORTH DAKOTA

JAMESTOWN.—OPERA HOUSE (Morris Beck): Dark.—ORPHEUM (James Spaulding): Good attractions: the Musical Martens and Walter Jullan, comedian, pleased full houses, Feb. 20-22: The Mandels, comedy singing and dancing, and Dick De Loris, artistic musician.

WAHPETON.—OPERA HOUSE (M. C. Kellogg): Barriers Burned Away Feb. 20 to well-filled house; good co., to satisfied audiences.

OHIO.

CINCINNATI.

Sothern and Marlowe's Efforts Appreciated—Forepaugh Stock in a New Play.

E. H. Sothern and Julia Marlowe began a week's engagement at the Lyric Feb. 20 in their extensive Shakespearean repertoire. They have added Macbeth since their last annual appearance here. Standing room is at a premium.

An extra performance was given by Alias Jimmie Valentine at the Lyric Sunday night, which completed a prosperous week for his co.

The Forepaugh Stock co. have on their week's bill a humorous comedy entitled A Stranger in a Strange Land. It is a new play and, if judged by the attendance, a good one.

Alber's polar bears are the chief attraction at the Empress. The bill is extra good, containing the Barrows-Lancaster co. in a comedy called Tactics: Lohse and Sterling, acrobats: Durando in Chinese melodies: Jack Goldie, comedian, and Ingles T. Reading, comedienne.

The Matthewson-Meyers-Tully co. in a baseball comedy entitled Curves is the leading feature at the Columbia. Matthewson, of the New York Giants, and Chief Meyers, the Indian back-stop, are receiving a great ovation from their many admirers.

The People's Theatre presents The Jolly Girls co. in The Flying Man from Mexico.

The Girl and the Stampede is the melodrama at Heuck's. A. J. McNAIR.

CLEVELAND.

Bessie McCoy and H. B. Warner Well Received—The House with Green Shutters Pleased.

Bessie McCoy, supported by a fine co., danced herself into favor in The Echo at the Euclid Avenue Opera House Feb. 20-25. The Round Up 27-4.

H. B. Warner in Alias Jimmy Valentine pleased at the Colonial Theatre 20-25. Sothern and Marlowe in repertoire 27-4.

That old perennial favorite, The Old Homestead, was at the Lyceum Theatre 20-25. The Royal Kiss 27-4.

The House with the Green Shutters was at the Cleveland Theatre 20-25. At Cripple Creek 27-4. WILLIAM CRASTON.

TOLEDO.

Bright Eyes, Billy, Al H. Wilson, and Stock Offerings Among the Week's Attractions.

Bright Eyes, with Cecil Lean and Florence Holbrook, pleased fair houses at the Valentine Feb. 20, 21. Country Boy 22. Rose Stahl 24, 25.

The attraction at the Auditorium 20, 21 was Sidney Drew in his comedy success, Billy. Pavlowa and Mordkin with the Imperial Russian Ballet 27.

Al. H. Wilson is paying his annual visit at the Lyceum 19-25 with his new play, The German Prince, which pleased large houses. Thurston 26-1.

At the American the Payton Players presented The Trouble Makers 19-25, and demonstrated to large houses that they are as much at home in comedy as in stellar roles. Rachael May Clark was a most engaging Diana Johnson, playing the part with her accustomed grace, while Eddie Menlove in the leading comedy role of Richard Tomkins kept the audience in roars of laughter. Julu Ellsworth as Mrs. Bouncer and E. Sardis Lawrence as Jim Johnson added much to the merriment. The musical numbers of James Rosa, Dale Devereaux, and Ethel Hamerick received many encores. Under Sealed Orders 26-6. Herbert Ashton closed with the Players 18 as director and Norman Hilliard will succeed him. R. M. HERB.

URBANA.—CLIFFORD (Edward Clifford): Ezra Meiker, aged eighty, with his big ox team and prairie schooner, attracted great attention and his lectures Feb. 17, 18, on "The Lost Oregon Trail," proved very interesting to fair business. The Man on the Box 27.—LYRIC (Raffey and Ballinger): The Delmont Trio (musical). Lew Kelner (blackface). 16-18; good business. Home Talent 20-22: Jammed the theatre and made good.—HARRY GLICK'S WONDERLAND (pictures): Draws well under the new programme—i. e., daily matinees.—ORPHEUM (Holding and Reifsnider): Pictures. The stage has been torn out and the seating capacity enlarged one-third and a new machine booth put in, owing to increased business.—ITEMS: The Country Boy en route spent several hours here 21, when they were photographed by the writer.—Robert McWade, Jr., of the co., was shown his father's autograph written twenty-two years ago.—Mrs. Stuart Robson shown her late husband's autograph (twelve years ago.—Charles Holding, of the Orpheum, made a trip to Bucyrus 21.—J. Perry Hance, business-manager of the Billy Clifford co., is home here on the sick list, and his place is being filled by Edward Clifford, manager of the Clifford. WILLIAM H. McGOWN.

LORAIN.—MAJESTIC (Bimms and Shea): Wright Lorimer in The Shepherd King Feb. 2 captivated a capacity house; one of the best attractions of the season. The California Girls Burlesque co. 10; medium house. The Rosary 11, matinee and night; well received by good houses. Bert Marshall's Vaudeville co. did a capacity business 12, matinee and night. Alice in Wonderland (local talent) 15, 16; was a really creditable performance and pleased large houses at both performances. Peter Zebits, Hungarian strong man, did some wonderful strength stunts 17; good crowds. Greenslade Singing Girls 19 gave a good performance, matinee and evening.—BIJOU (G. Y. Jones): The Manhattan Stock co. presented Rip Van Winkle and The Power of the Church 6-11, and Thelma and The Headless Horseman 13-18; co. is well balanced and is drawing good houses.—BROADWAY (W. H. Miller): The Aviator Girls Jan. 30-4 drew capacity houses. The Five Miss McGregors and The Girls from the Golden West were fine and pleased good business 6-11. The Vampire Fool and vaudeville 13-18.—PARIS (B. Firestone): Mina Genelle, the dancing bird, and Pratch and Pratch 13-18 to fair business.—NEW LONDON (Lazar and Yarmi): The Great White Zola and Vaudeville co.; good business.

ZANESVILLE.—WELLER (W. S. Canning): The Rosary, matinee and evening, Feb. 21; fair co. and medium business. The Chocolate Soldier 24; house sold at first sale of seats. The Blue Mouse 28.—SCHULTZ (W. S. Canning): The Queen of the Circus 20-25, by the Reorganized Schultz Stock co.; Miss Gayetty gave an exquisite interpretation of the title-role, and Ted Bracket, the new leading man, won favor with his scholarly interpretation of the minister; the staging was faultless and the business fine. The Mother's Sin 27-4.—ORPHEUM (H. S. Carter): The local aerie of Eagles in minstrel show 20-23; capacity houses. Vaudeville sketches 24, 25.—ITEM: The Schultz is having the largest patronage in the history of the stock co., and the local press is enthusiastic over its reorganization.

SPRINGFIELD.—FAIRBANKS (Karl H. Becker): The Country Boy Feb. 21; cast first class and the play pleased a fair-sized audience. The Man on the Box 22. The Old Homestead 27. Blanche Walsh in The Other Woman 28. The Fortune Hunter 2. The Chocolate Soldier 3.—GRAND (Springfield Theatre Co.): Billy the Kid 22, 23. Girl and the Outlaw 2, 3.—NEW SUN (Sun Amusement Co.): The La Jess, Betout Duo, Parker and Krause, George F. Hall, and Gracie Emmett and co. 20-25 and drew good patronage. Mysterious Edna, Hush Blaney, Three Gilden Sisters, Kishi Japs, Downey-Willard and Swain 27-4.—SAVOY (Paul Le Mero): Crown Garden Stock co. 20-25, presented A Royal Coon, with specialties to good business. Alberto, Murphy and Francis: Musical Lees, Ora Gillin 27-4.

LIMA.—FAUROT (L. H. Cunningham): Sidney Drew and a capable supporting co. was the Washington's Birthday offering, pleasing two good houses. Cecil Lean and Florence Holbrook in Bright Eyes Feb. 24. The Jesse Bond Concert, under auspices the Woman's Music Club, pleased a well-filled house at the Congregational Auditorium 21.—ITEMS: The Orpheum and Lyric, vaudeville houses, have announced that they will discontinue Sunday performances indefinitely. Over 15,000 people braved the cold weather and greeted Billy Sunday upon his initial appearance in Lima 19.—Rev. Sunday will conduct a six weeks' revival in Lima, and from all indications it looks as though he would stir things up.

ELYRIA.—THEATRE (H. A. Dyheman): Billy Feb. 17: Sidney Drew in the title-role, with a splendid supporting co.: pleased fair business. Al. H. Wilson in A German Prince 18: fair, to poor business. David Higgins in His Last Dollar 20: an old favorite: delighted a good-sized audience. Vaudeville and pictures 21-24. Robert Hilliard in A Fool There Was 25.—ITEMS: The amount of business to be done by A Fool There Was will determine the number and class of attractions for the balance of the season.—Billy Larkins, house carpenter, is now able to be back on the job.

CARROLLTON.—NEW GRAND (P. H. Kemerer): Benedict co. Feb. 17, 18, with matinee, to poor houses. Jim and the Singer 22. Choral Union (local) 24.—ITEMS: The management has secured the services of the full De Ford Orchestra for the rest of the season. This is one of the largest and best orchestras ever organized in this city.—The Grand has recently been fully remodeled from foyer to property room.—P. H. Kemerer has just returned from an Eastern trip to Pittsburgh and other points in the interest of the new owners.

BELLAIRE.—COLUMBIA (James Tallman): Human Hearts Feb. 11, with matinee: two large houses: performance very good. Mountain Ash Male Chorus, composed of Welsh singers, 24. Billy the Kid 25. As Told in the Hills 1.—ITEMS: A number of Bellaire people witnessed the presentation of The Easiest Way at the Court Theatre, Wheeling, 11.—David Belasco was in town then to consult Frances Starr about a new play, and made an interesting speech to the audience.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran): Human Hearts Feb. 10 pleased a fair-sized audience. The Carroll Comedy co. closed a week's engagement 18 in The Counterfeiters' Den to good house. Other plays for the week: The Power of Truth. Cast Adrift, Down the Slope, A Yankee in Ireland. The Medical Mystery: business for week poor. Jim and the Singer 27.

CANTON.—GRAND (E. E. Rutter, res. mgr.): Nancy Boyer, Canton's favorite repertoire star, is turning them away Feb. 20-25. Miss Boyers' supporting co. is above the average. Augustus Lewis in The Little Gray Lady being decided hit. The Young Mrs. Winthrop, Miss Hobbs, Leah Kleschna, The Prima Donna, The Rubert Girl, and Clothes were also well presented.

HILLSBORO.—BELLS OPERA HOUSE (Frank Ayres): The John B. Wills' Musical Vaudeville co. Feb. 6-8. Plays: Two Old Cronies, The Clown, the Girl and the Actor, At Atlantic City; paying business. Lecture 17. The Man on the Box pleased a big house 21; one of the most pleasing offerings of the season. Jim and the Singer 14. Lecture 18. Arrival of Kitty 16-25.

COSHOCTON.—SIXTH STREET THEATRE (John Williams): Soul Kiss Feb. 10: good attraction and business. The Rosary 20: weak co., to fair house. The Blue Mouse 24. Diamonds and Hearts 27 (local): underlined attractions: My Cinderella Girl, Henry Woodruff, The Lottery Man, Madame Sherry, Adelaide Thurston, Al. Field, The Newlyweds and Their Baby.

DAYTON.—VICTORIA (William Sander): Alexander Heinemann Feb. 14 delighted fine audience. Rose Stahl in Maggie Pepper 21. Bright Eyes (return) 25. Fortune Hunter 27.—NATIONAL (Gill Barrows): Vaughan Glaser in The Man Between: good co.: pleased large audiences. Through Death Valley 13-15: poor; bad business; co. disbanded 18. Soul Kiss 19-18. Mrs. Wiggs of the Cabbage Patch 20-22.

POMEROY.—OPERA HOUSE (C. D. Reed): The Keyes Sisters' Stock co. closed a week's engagement in repertoire Feb. 18 to crowded houses every night. Plays: A New England Romance, The Cutest Girl, Slaves of the Orient, An Arkansas Romance, U. T. C., The Girl of Eagle Ranch, and The Country Kid. Dr. W. B. Colledge (Lecture Course) 27.

PORTSMOUTH.—GRAND (Fred Higley): The Man on the Box Feb. 15, matinee and night: fair, to poor business. City Club Burlesquers 18: fair, to good business. Chester Keyes Comedy co. 20. Alhambra Minstrels (home talent) 22.—NEW SUN (R. H. Russell): Business fair.—MAJESTIC (Albert Reninger): Business good.

BUCYRUS.—OPERA HOUSE (W. F. Gehrisch): Parland-Newhall co. Feb. 16: fine entertainers, to fair business. The Rosary 17 to large and appreciative audience. The Olympia Vaudeville co. 23-25. Springfield Glee Club 27. Henry Woodruff in The Genius 28. Chicago Operatic co. 1. Martin's U. T. C. 2. The Man on the Box 13. Home talent 10.

ALLIANCE.—COLUMBIA (W. E. Davis): The Chocolate Soldier Feb. 21 delighted capacity house; the society event of the season. Mervan and co. 6-11. The Girl from Rector's 14. St. Patrick's Day Entertainment (local) 17. Graustark 18. Jesse James 20. The Passing of the Third Floor Back 23. The Climax 24. The Man on the Box 30.

WILMINGTON.—OPERA HOUSE (Wilmington Theatre Co.): Culhane's Comedians Feb. 6-11: fair business; pleased. Plays: Reaping the Harvest, The Man Outside, No Mother to Guide Her, Divorced, East Lynne, She Couldn't Marry Three, and Brought to Justice. The Man on the Box 20. The Rosary 24.

DELPHOS. — GRAND (Nat S. Smith): Sacred concert, Delphos-Van Wert Orchestra, under direction of Professor William Heistand, Feb. 19: gave splendid satisfaction. Beatrice Greer Williams, soloist, assisted. National Dramatic Club of Lima in A Daughter of the Desert 23. Man on the Box 6.

AKRON.—COLONIAL (W. T. Grover, res. mgr.): Vaudeville Jan. 1: indefinite, to large patronage. Underlined Madame Sherry.—GRAND (O. L. Eisler, res. mgr.): George Sidney in The Joy Rider 16-18 pleased large business. Chocolate Soldier 20: S. R. O.: fine attraction. At Cripple Creek 23-25.

HAMILTON.—SMITH'S (Tom A. Smith): The Soul Kiss Feb. 19: usual big Sunday business: satisfactory performances. Rene Vivienne and Harry Farleigh in The Chocolate Soldier 25. The Rosary 26. George Sidney 5. Ward and Vokes 7. The Passing of the Third Floor Back 10.

MARIETTA. — AUDITORIUM (L. M. Luchs): Viola Allen in White Sister Feb. 6: fine; capacity. Henry Woodruff in The Genius 17: big business: fine attraction. George Evans' Honey Boy Minstrels 23. Blue Mouse 1. La Porte Stock co. 6-11. Lillian Russell 15.

NEWARK. — AUDITORIUM (M. Shea): The Nancy Boyer Stock co. (return) Feb. 13-18 to large business. Plays: The Young Mrs. Winthrop, Miss Hobbs, The Prima Donna, The Political Boss, Brown of Harvard. The Rosary 22. Billy the Kid 24. The Wolf 25.

STEUBENVILLE.—GRAND (A. M. Morley): The Chocolate Soldier Feb. 23. City Club Burlesquers 25. Vogel's Minstrels 10.—NATIONAL (W. G. Hartshorn): Edney Brothers and co., Clinton Amos co., Lucius Fairchild, Grace Emmett, and Evelyn Ware; business fair.

PIQUA.—MAY'S OPERA HOUSE (Central Ohio Associated Theatres Co.): The Country Boy Feb. 20 to good business; excellent performance. Billy the Kid 21: fair business and performance. Isle of Spice 24. Edna Aug in The Chorus Lady 25.

BELLEFONTAINE.—GRAND (C. V. Smith): The Daisy Cameron co., circus pictures, pleased Feb. 18, matinee and night.—ITEM: The Grand will be closed until April 1 for remodeling, the house will be kept open late into the Summer.

DEFIANCE.—CITIZENS' OPERA HOUSE (R. W. Wortman): National Stock co. opened week's engagement Feb. 20, presenting Brought to Justice to fair attendance. Isle of Spice 6. Man on the Box 8.

GALLIPOLIS.—THEATRE (J. M. Kaufman): Vaudeville Feb. 17 to S. R. O. Russell Henriet Stock co. 20-25; opened in The Angel and the Ox to good business. The Rosary 10. The Climax 17.

TIFFIN.—OPERA HOUSE (C. F. Collins, res. mgr.): Opened with moving pictures to capacity business Feb. 18.

WOOSTER.—OPERA HOUSE (Kettler and Limb): The Wolf Feb. 23; satisfactory, to fair house. Grahame Stock co. 13-18.

FINDLAY.—MAJESTIC THEATRE (J. B. Swafford): George Sidney's Joy Riders Feb. 15: very good co. and good business.

NAPOLEON.—LYRIC (Eddie Lind): Vaudeville. Cat McHerk Acrobats Feb. 16-18: big business.

OKLAHOMA.

GUTHRIE.—BROOKS' OPERA HOUSE (J. M. Brooks): Lorch Stock co. Feb. 13-18: extra good business. Plays: Missouri, Cameo Kirby, Southern Romance, Americans Abroad, Man in the Saddle, Lena Rivers, and Lady from Alaska. The Girl from Rector's 24.

M'ALESTER.—BUSBY (H. A. Spillberger): Ben-Hur to fine business Feb. 10, 11. Three Weeks 16 pleased. Polly of the Circus 17: good business. The Girl from Rector's 21.

OREGON.

PORTLAND.

Praise for Georgia Olp and Bernard Johnson—Baker Stock Company's Big Week.

Margaret Mayo's Polly of the Circus played a week's engagement at the Heilig, opening Feb. 12, business for the week being good. Georgia Olp made a girlish and winsome Polly. Bernard Johnson as the parson, Walter Wesley as Deacon Strong, Charles Doherty as a clown, and Alice Brooks as the choir leader helped to make the play an entertaining one. All the paraphernalia of the tanbark and sawdust was introduced in the last act. Havana 20.

The Great John Ganton was presented by the Baker Stock co. at the Baker week opening 12, and the verdict of the majority is that the play is one of the biggest numbers presented by the co. this season. J. Frank Burke, the new member of the co., made his initial bow as Ganton. His work was immense and he made a tremendous hit in the part. Thurston Hall, who played the role of the son, did well with the rather thankless part. A finely characterised piece of work was given by Walter B. Gilbert as Browning. Marshall Farnum was excellent as Delaney. Ida Adair played capitally the part of May Keating, and an unusually distinctive work was afforded in Brenda Fowler's refined villainess. Pierre of the Plains 19, followed by The Christian 26.

The Kissing Girl opened at Bungalow 12 for a week's engagement. The co. handled the piece well. It is an evenly balanced cast and the chorus measures up to the standard of the characters. The entire co. is full of snap, vim and dash. Good houses were the rule all week. Silver Threads 19-25.

Wishland, by Dillon and King, supported by the Lyric Musical co., was the attraction at Lyric 12-18. McCarthy's Troubles 20.

JOHN F. LOGAN.

SALEM.—GRAND (John F. Cordray): Local talent presented Hairback Sandy Feb. 17 pleased fair house. Silver Threads 18. Max Dell 25. The Girl in the Kimono 28.—ITEM: B. P. O. E. Lodge gave a benefit at the Wexford, picture house, 15, 16 to S. R. O. for new Elks' Building. The Elks greatly appreciate the kindness of Manager Rosen in extending them the use of his theatre.

BAKER.—THEATRE (L. Pufferis): Polly of the Circus Feb. 8 to S. R. O.: good co. The Kissing Girl 10 to capacity: fair co. The Queen of the Moulin Rouge 14: big business: clever co. The Three Twins 17.

MEDFORD.—OPERA HOUSE (Charles D. Hase(rigg): This Man and This Woman Feb. 21: poor house.

PENNSYLVANIA.

PITTSBURGH.

Bernhardt's Repertoire—Mrs. Fiske's Engagement—Two Women and Other Offerings.

PITTSBURGH, Feb. 28.—Sarah Bernhardt presented the following repertoire: L'Aiglon, Camille, La Tosca, Jeanne D'Arc, and Hamlet at the Nixon last week, opening on Wednesday night, and all performances were largely at-

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tended. The Echo, with Bessie McCoy, is this week's bill, and Mrs. Fiske in Becky Sharp follows, for which attraction orders by mail for seats are being received daily.

Two Women, at the Alvin the past week, was not a pleasing play, yet it was interesting and held the close attention of large audiences. It was acted by an excellent and finely balanced company, and the scenery and stage settings showed the work of a master of stagecraft. Mrs. Leslie Carter in her dual role gave evidence of her power as an artistic emotional actress, and won strong approval. E. J. Ratcliffe, Harrison Hunter, and Brandon Hurst played the other prominent roles convincingly. Marie Cahill in Judy Forgot is the current attraction.

The Harry Davis Stock company at the Duquesne gave pleasing performances of Girls, and Mary Hall and Albert Morrison were praised for their acting of the leading parts. The Squaw Man is offered this week.

The Lyceum had George Sidney, who always creates laughter, and he was supported by an adequate company in The Joy Rider. George Evans' Honey Boy Minstrels began a week's engagement last night.

Rice and Cady's Big Show is on at the Gayety, and Elmer Tenley's Pennant Winners hold forth at Harry Williams' Academy.

ALBERT S. L. HEWES.

READING.—ACADEMY (Phil Levy, res. mgr.): May Irwin reappeared after an absence of many years in Getting a Polish Feb. 15. A fair-sized audience greeted her and her clever co. Exercises commemorating the birthdays of Washington and Lincoln were held by the local Shriners 20. The programme included Madame Mary Hissem De Moss, soloist; the Church Choral Society, and Rabbi Joseph Krauskopf, of Philadelphia. The Pennant Winners 21 to very good business at both performances. The organization was fairly good, and contained several clever olio numbers. The Penn Wheelmen (local) in A Mexican Honeymoon 22, 23. Both houses crowded and several hundred turned away. Otis Skinner in Kismet 24. The Yankee Doodle Girls (burlesque) 28.——OPERA HOUSE (C. G. Keeney): The Grand Stock co. presented in a faithful manner Lena Rivers to large and appreciative audiences 20-22, with matinee 22. Irene Myers took the title-role, and handled it cleverly, as usual. Claude Daniels was also effective in the leading masculine role. The King of the Opium Ring 23-25, with matinee 25. Claude Daniels assumed the title-role, and again scored; good business continued. Amateur night 24.——ITEMS: Claude Miller and Virginia Zollman, until recently identified with the Grand Stock co., were headliners in a sketch, The Call of the Blood, at the Hippodrome 13-15. They won instant favor with their masterful work.—Rose Selden, the diving Venus and a Venetian quartette, drew large crowds at the Orpheum 20-25.—Manager C. G. Keeney presented his own act, Funland, at the Hippodrome 20-25. It was classy and proved an excellent drawing card.

SCRANTON.—LYCEUM (Thomas M. Gibbons): Viola Allen in The White Sister Feb. 17, 18, with matinee; a strong and evenly balanced co., to three capacity houses; many curtain calls. U. T. C. 22, 23, with matinees; co. excellent, to four packed houses. Annie Russell in The Backsliders 27; good advance sale.——NEW ACADEMY (J. H. Docking): A Woman's Way, presented by the Poli Stock co. week of 20, to capacity houses. Shore Acres 27-4.——COLUMBIA (G. Nelson Teets): The Moulin Rouge Burlesquers in A Night at the Moulin Rouge and O'Fellow and Desdemona 20-22; co. and business very good. The Cherry Blossoms in Any Little Girl and Unneighborly Neighbors 23-25; co. and business excellent. Miner's Americans, with Teddy Simons, in The Golden Wedding 27-1. Cozy Corner Girls, with Richy W. Craig and Billy Spencer, 2-4.——POLI (J. H. Docking): A very strong bill for week of 20, with Lilian Herlein as a headliner, scored.——ITEMS: Bertha Welby, formerly of The Nigger co., has been engaged for the Poli Stock co., of this city.—Tony Scanlan and Jim Ferguson, two Scranton boys, have a new and unique dancing sketch, which they will try out at the new vaudeville theatre at Olyphant—the Ferguson. If it is successful they will try New York city. We wish them success.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker): Sarah Bernhardt in Camille Feb. 20; full house at advanced prices; strong co. and performance and audience greatly pleased. The Cowboy and the Thief 21, 22, with J. Wendell Davis and Ida Marie Nelson, gave satisfaction to good business. Otis Skinner in Kismet 25. Charles K. Champlin co. 27-4.——FAMILY (Edward Mozart): The proceeds of the week 20-25 were for the benefit of the Lancaster General Hospital. Alfreda and Pearl, Master Melville, Ethel Van Orden and co. in The Prince of Liars, Hill and Hill, Emma Don and co., and Hill and Ackerman pleased very large audiences. The following local talent also appeared during the week: The Peerless Mandolin Club, Ralph Frey, Boys' High School Glee Club, Adaline Lurie, George Cassel, Orpheus Male Quartette, and Herbert Smith.——ITEMS: John A. Snyder, co. with his son, William H., contracted for the erection of a new theatre here, died suddenly 16. It is understood that his death will not affect the new enterprise.—George W. Goodhart, Thomas Goodhart, Harry Goodhart, Jr., and John Finger, of this city, who are connected with the advertising corp of Ringling Brothers' Circus, left for Washington, D. C., 19, to prepare for the coming season.

HARRISBURG.—MAJESTIC (N. C. Mirtck): Thomas Shea, with a list of very strong and attractive plays, Feb. 13-18; the house was well filled at all performances. Mr. Shea is a favorite of years in this city, and has won many friends in and out of the ranks of the theatregoers. The Plays: A Soldier of the Cross, A Self-Made Man, Dr. Jekyll and Mr. Hyde, The Bells, etc. The plays were adequately mounted. The Pennant Winners (burlesque) showed to very good business at both shows on 22. Yankee Doodle Girls 1.——ORPHEUM (C. Floyd Hopkins): The roster for week of 20-25: Arthus, equilibriat; Morgan Wallace and Louise Chapman in playlet, Edmund Stanley and co. in grand opera playlet, A Royal Romance; Louis Simon and Grace Gardner in a very laughable farce, The New Coachman; Nat Haines and Will Videcq, patter and songs; Alpine Troupe in tight wire act. The headliners, the Stanley co., Simon and Gardner, Wallace and Chapman, and the wire act won well merited applause. The attendance was up to the standard of the house.

NORRISTOWN.—OPERA HOUSE (A. and L. Sablosky): The Norristown Choral Society, with a chorus of 200 of the town's best singers, Feb. 21 delighted an audience that taxed the capacity. The soloists, Marie Stoddart, soprano, of New York; Frank Ormsby, tenor, also of New York; Elsie Baker, contralto, of Philadelphia, and Frank Conly, basso, of Philadelphia. The Philadelphia Symphony Orchestra of 25 pieces very ably assisted in the rendition of Mendelssohn's Hymn of Praise and The Deluge, by Saint Saens.——GARRICK (A. and L. Sablosky): The Petching Brothers in The Musical Flower Garden 20-22; are pleasing large audiences; others deserving mention are: Allen and Lee, Saladore, Maltese, Lewis and co., Seymour and Brown, and Claude Miller and co. in The Call of the Blood.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrod): Jesse James Feb. 17 pleased a fair-sized audience. The Man of the Hour 21 pleased a large and enthusiastic audience. Joseph Harris as Alvin Bennett and Zelie Davenport as Dallas Wainwright were well received; co. numerous curtain calls. Charles H. Ellwood, Harry J. Oehler, L. C. Phillips, Billy Kent, L. Ackerland, Fred Runnells, William McCrystal, Richard Hogan, John F. Daly, M. J. Underwood, Frank Weston, Peter Digman, Edna Lyman, and Marie Casmere deserve special mention for their clever work. Production was beautifully staged and costumed. U. T. C. (local talent) 22, 23.

ALTOONA.—MISHLER (I. C. Mishler): The Follies of the Day Feb. 17, 18 gave four performances to capacity business. The Morning Glories Burlesque 20; good house. Sarah Bernhardt presented Camille 21 to one of the best houses in this local playhouse's history. The Wayward Wife 22; good receipts. The Pennant Winners Burlesque 23; medium attendance. Paid in Full 25; capacity. The Rosary 27-1. Bright Eyes 13.——ORPHEUM (A. E. Denman, res. mgr.): A crackerjack bill has crowded the house every performance this week; the new policy of five acts and no illustrated song was well received.——ITEM: Vivian Heyburne is visiting her parents in this place.

ALLENTOWN.—LYRIC (W. E. Worman): Martin's U. T. C. Feb. 15 to satisfactory business. The Cowboy and the Thief drew two very fair-sized audiences 18 and gave good satisfaction. Burlesque 15, the Pennant Winners held the boards; the two-act skit Hanum Scarum was the bill and pleased; in the olio McGarry and McGarry, Revere and Youri, and the Three Hanlons were very good; two full houses were pleased. Lyman Howe with an entire new lot of pictures drew large audiences, matinee and night, 21, 22. The Arrival of Kitty 25. Yankee Doodle Girls 27. At the Old Cross Roads 2-4.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk): Viola Allen in The White Sister Feb. 16 to a fair-sized and enthusiastic audience. Miss Allen and James O'Neill were warmly received; the balance of cast came in for a share of honors; exceptionally strong co. and staged well. John W. Vogel's Minstrels 12 to good business and appreciative audiences; clever specialties. Elks' Minstrels (local) 27, 28.——FAMILY (Robert Ellis): Vaudeville specialties and pictures 20-25 to fair-sized and pleased audiences; some clever numbers.——ITEM: Mr. Ellis is taking great pains to please.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank A. Shinabrook): Week of Feb. 13-18 The Three Clippers. The Jollities 16; fair house. Local 17; big house. Week of 20-23 Matsuma Troupe of Japs; strong act; good business.——STAR (Harry R. Weber): Week of 13 Naber and Cacum, Bartick's Imperial Ballet Troupe. Week of 20 Alvarado's Trained Goats and Petite Sisters; good bills and business.

HONESDALE.—LYRIC (B. H. Dittrich): Dan Ryan in The Black Fox Feb. 17 failed to appear or even notify the management, thereby disappointing what would have been a capacity house. The Flaming Arrow 22. A Trip to the Moon (local) 23-25; large advance sale. The Man of the Hour 27 (return). Lassoing Wild Animals in Africa, by Buffalo Jones, 16. The Flower of the Ranch 30.

CLEARFIELD.—NEW OPERA HOUSE (Thomas E. Clark): Irene Jeavons' Dramatic co. Feb. 13-18; good co. and fair business. Plays: Ingomar, Romeo and Juliet, The Bells, World Against Him, Damon and Pythias, The Millionaire Tramp, Cast Adrift, Gay Morning Glories 22. Lecture 28. Graustark 1. Price and Butler 6-11. Cowboy and the Thief 17.

ASHLAND.—TEMPLE (James Quirk): Jesse James co. Feb. 18 to good business. Martin's U. T. C. co. 21, matinee and night; S. R. O. at both performances; excellent satisfaction. Creatore and His Band 23.——ITEM: Edward Robbins, of The Easiest Way co., spent Sunday at his home in Shamokin.

WARREN.—LIBRARY THEATRE (F. R. Scott): Bartolotta Concert co. Feb. 23; fair house. Vogel's Minstrels 25. Creatore's Band 27.——WOODARD (J. D. Woodard): Bill 20-25 included Searl Allen and co., the Westons, Fritchle and Adams, Kimball and Donovan, and pictures; pleased large audiences.

CHESTER.—WASHBURN (Leon Washburn): Howe's Travel Festival Feb. 18, matinee and night; good business; audience pleased. Creatore's Band 21; fine attraction; fair sized audience. The Phila Hippodrome Circus 22-25 to capacity. As the Sun Went Down 28-1. Charles K. Champlin's Stock co. 6-11.

COLUMBIA.—OPERA HOUSE (D. Leo Dennison): Moulin Rouge Girls Feb. 15; good patronage. The Cowboy and the Thief 23.——ITEM: D. Leo Dennison spent several days at his home at Bradford, Pa., where he was called by the serious illness of his brother. The latter has almost fully recovered.

HANOVER.—NEW OPERA HOUSE (J. Clair Siggle): Flaming Arrow Feb. 13; small house. Weeping Willows (local) to large house 16; pleased. Moulin Rouge Girls 17 gave good satisfaction. The Cowboy and the Thief 24. Arrival of Kitty 28. The Two Orphans (local) 27. The Rosary 10. Paid in Full 24.

JOHNSTOWN.—CAMBRIA (H. W. Scherer): The Follies of the Day, with Al. Kaufman, Feb. 16; good attraction and business. Paid in Full 22. The Pennant Winners 24. Martin's U. T. C. 25.——ITEM: In April the work will commence of converting the Cambria Theatre to a ground floor house.

GREENVILLE.—LAIRD OPERA HOUSE (W. H. Miller): Our Boys (Thiel College local) Feb. 16 pleased good house. The Thief 21; best of season; full house. The Runaway Banker 22; satisfaction. Vogel's Minstrels 2. Ewing Stock co. in repertoire 13-18.

RENOVO.—THEATRE (E. Irrgang): Minstrel Superba (local talent) Feb. 17 drew a large-sized audience. Paid in Full 18; excellent co., to S. R. O. Buffalo Bill Wild West and Pawnee Bill Far East; films drew large audience 20.

OIL CITY.—THEATRE (George W. Lowder, res. mgr.): The Nigger Feb. 16; fine house and satisfaction; Mr. Post received a number of curtain calls. The Thief 17; good co. and production; deserved better business. Graustark 24. Vogel's Minstrels 28.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt): Graustark Feb. 16 pleased large house; scenic effects and costumes fine; co. capable. Vogel's Minstrels 21; fine performance; good house; co. band and orchestra unusually good.

BELLEFONTAINE.—GARMAN'S OPERA HOUSE (Ed. F. Garman): Howell-Keith Stock co. Feb. 20-25 in Beyond the Rockies, Strayed Away, Lucky Strike, and Paid in Full; good performances and fair business.

NEW CASTLE.—OPERA HOUSE (E. H. Norris): Gardner-Vicent co. in Out of the Fold Feb. 16-18. The Belle of Richmond 20-22. Actor's Romance 23-25; co. good; business poor.

LATROBE.—SHOWALTER THEATRE (W. A. Showalter): The Rosary Feb. 25. In the Government Service 24 (local benefit of Latrobe Hospital). The Thief 4. The Firing Line 6.

BUTLER.—MAJESTIC (George N. Burckhalter): Vaudeville and pictures Feb. 20-25; good business. The Runaway Banker 27. Rip Van Winkle 28. Vogel's Minstrels 4.

MEADVILLE.—ACADEMY (Ben F. Mack, res. mgr.): The Thief Feb. 20; fair co. and performance, to good business. Graustark 23. Vogel's Minstrels 1.

TARENTUM.—NIXON (C. N. Reed): My Wife's Family Feb. 14 failed to appear. The Wolf 15 pleased good business. The Wayward Wife 21 canceled. McEwen, hypnotist, 27-4.

POTTSTOWN.—OPERA HOUSE (E. C. Mauger): Guy's Minstrels Feb. 11 to good business. Flaming Arrow 14; fair house; good co. Creatore's Band 22.

SHARON.—GRAND (G. B. Swarts, res. mgr.): The Prince of Pilsen Feb. 13 drew full house and pleased. The Thief 22, matinee and night.

HAZLETON.—GRAND (J. B. Bessinger): The Man of the Hour Feb. 14 pleased large house.——ITEM: Vaudeville season closed 18, to be resumed in the Spring.

WAYNESBURG.—OPERA HOUSE (J. W. Munnell): California Girls Feb. 18 pleased good business. The Blue Mouse 23; excellent co. and large house.

RIDGWAY.—OPERA HOUSE (Hyde and Powell): Paid in Full Feb. 17; fair house and co.

WASHINGTON.—NIXON (C. D. Miller): California Girls (return) Feb. 18 pleased good business. The Thief 25. Gibson Girls 27-1.

WEST CHESTER.—OPERA HOUSE (J. F. Small): Pictures and vaudeville Feb. 15-21 pleased large audiences. The Passmore Trio 20.

BROWNSVILLE.—OPERA HOUSE (Ray Rush): The Wolf Feb. 13 pleased capacity. The Thief 1. Vogel's Minstrels 7.

ROCHESTER.—MAJESTIC (Charles Smith): Hip, Hip, Hoorah Feb. 9-11 drew good business. The Thief 24; good business.

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RHODE ISLAND.

PROVIDENCE.

Madame Sherry Drew Capacity Houses—Roster of Albee Stock Company Nearly Complete.

Cyril Scott played a short return engagement in The Lottery Man at the Opera House Feb. 20-22, with a special matinee on Washington's Birthday. The vehicle proved fully as entertaining as on its former visit, but the audiences were of much smaller proportions. Helen Lowell's fine work aided materially. Davis Kessler and his Yiddish Players closed the week 23-25 with The Wedding Day and Shlome Sharlatan. He was supported by Madame Lobel and an adequate cast. The Nigger 27-4.

Heralded as the musical hit of the season much was anticipated in the production of Madame Sherry, which opened at the Empire 20 for a week's stay. The audiences were of capacity size and to say that they were not disappointed is putting it mildly. The splendid efforts of a well selected cast were met with tremendous applause. Marie Flynn carries the leading role with a rare personal charm that is convincing and her several selections were executed in a most capable manner. The honors belong to Hallen Mostyn, who by his clever work brings the role out most prominently. Mortimer Weldon was also acceptable in a spirited role. The Light Eternal 27-4.

Arizona was the selection of the Baldwin-Melville Stock co. at the Imperial 20-25. Paul McAllister made his first appearance with the cast as leading man, replacing Theodore Gamble, and makes a very favorable impression. Miss Taylor sustains her part capably and the supporting co. is satisfactory. Shore Acres 27-4.

The College Girls were at the Westminster 20-25 with a performance of merit. Joe Fields, George Scanlon, and Florence Mills feature in the leading roles. Rose Sydell to follow 27-4.

An average bill was presented at Keith's, with The Courtiers as the headline feature. The act included a well selected programme of vocal and instrumental numbers. Something new in the line of head-to-head balancing was offered by the Uessems which compared favorably with the best seen at the local house this season.

The 1911 roster for the Albee Stock co. at Keith's is fast nearing completion. Grayce Scott will again return as leading woman and C. Wilson Hummel will again contribute the comedy roles. The stock season will probably open about the first of May.

A number of amateur theatricals are being prepared for early Spring dates. The St. Andrew Chapter and the First Light Infantry have already started rehearsals, and Lisle Leigh, formerly of the Albee Stock co., is preparing for a series of plays to be presented by members of her dramatic classes. H. F. HYLAND.

PAWTUCKET.—BIJOU (David R. Buffington): The Bijou Stock co. in The Fatal Wedding Feb. 20-22 to fair business; Leiah Hallack as Mabel Wilson was very good; Margaret Meader as Cora Williams was good; Eileen Cosgriff as Bridget Flanagan made good; Anabelle Moon as the Little Mother was good; Frank Elliott's conception of Howard Wilson was good; John B. Whiteman as Robert Curtis was excellent; Danny Bagnall as Toto was good; James McLaughlin, Joe Foley, and Frank Lawler gave good support. St. Elmo, with Jeanette Carroll as Edna Earle and Clyde Bates as St. Elmo, 23-25.——MUSIC HALL: Bothwell Sisters in a comedy skit. The Actress and the Amateur; their rendition of "Heart Regrets" was excellent.——SCENIC: Opened 19 to S. R. O.; seating capacity 1,400; Charles Allen, Jr., manager; owned by the same people at Providence, Cambridge, Lowell, and Waltham; vaudeville and pictures.

NEWPORT.—OPERA HOUSE (Ellis B Holmes, res. mgr.): Madame Sherry Feb. 11, matinee and evening; splendid production to good houses. The Climax 23.

SOUTH CAROLINA.

SPARTANBURG.—HARRIS (Hertzog and Rudisail): Manhattan Opera co. Feb. 14-18 to fair houses; all well pleased. My Cinderella Girl 20 to small audience. Just Out of College 22 to two small houses; fairly well pleased.——ITEM: Madge Caldwell, who has been playing leads with the Manhattan co., is at the Good Samaritan Hospital, and is said to be suffering from small pox. Her condition was not serious at last report.

CHARLESTON.—ACADEMY (Charles R. Matthews): Blanche Ring, Harry Gilfoil, and an all-around good co. in The Yankee Girl Feb. 15 to capacity house; pleased all the way. The City 16, 17, and matinee; well acted; small audiences. Girl in the Taxi 18, and matinee; failed to draw. Squaw Man 22. Madame Sherry 23. Blue Mouse 24. May Irwin 25. Robert Edeson 27.

CAMDEN.—OPERA HOUSE: The English Grand Opera co. and Metropolitan Ladies' Orchestra Feb. 14 to good business. Manhattan Opera co. 27, 28.——ITEM: The owners are planning to modernize this house, putting the stage, which will be larger, on the ground floor.

GREENVILLE.—OPERA HOUSE (B. T. Whitmire): Black Patti Feb. 16; usual topheavy house. Madame Sherry 20; S. R. O., and every one pleased. Just Out of College 21; good, to fair business. Lillian Russell 1. Grace Van Studdiford in The Paradise of Mahomet 2.

FLORENCE.—AUDITORIUM (F. Brand):——ITEM: J. M. O'Dowd, of Orangeburg, S. C., has subleased the Auditorium from Frank Brand; goes into effect May 1.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (Fred Becher): Vaudeville pleased a good house Feb. 12. Walker Whiteside 14, presenting The Melting Pot to a capacity audience; pleasing every one. Madame X 16 played to S. R. O.; excellent co.; took the house by storm. Defender of Cameron Dam 19 pleased full house.

WATERTOWN.—GRAND (G. H. Dumond): Eckhardt's Ideals Feb. 13-15; co. and business good. The Candy Girl 20; fair co. and business.

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TENNESSEE.

MEMPHIS.—LYCEUM (Clarence Weis): Three Weeks Feb. 12: fair business. Olga Nethersole in The Redemption of Evelyn Vaudray 13. 14: good co.: excellent support: had a fine run. Virginia Harned in The Woman He Married 15: took well to crowded houses. James K. Hackett in The King's Game 16-18: fair business. Frank Hatch and Jane Marbury worthy of special mention. Mlle. Anna Pavlowa and M. Mikail Mordkin 20. The Chocolate Soldier 21, 22. Louis Mann in The Cheater 23-25. Lew Dockstader 26.—JEFFERSON (E. J. Abrams): Adelaide Thurston in Miss Ananias 13, 14: fine co.: good support: scored biz hit: fine business. The Dollar Princess 15-18 to crowded houses. Knights of Columbus Minstrels 20-22.—ORPHEUM (Max Fabish): La Tortajada. The Police Inspector, Wynn and Jennings, Moore and Cordelia, Clemons and Dean, Palfrey and Barton, the Gymnastic Deinos 13-19: had a fine business.—BIJOU (Benjamin Stainback): Ward and Vokes 12-18 pleased to comfortable houses. The Thief 20-27.

NASHVILLE.—VENDOME (W. A. Sheets): Adelaide Thurston in Miss Ananias Feb. 16 to good house. Lillian Russell in In Search of a Sinner 17 18 to fair business. The Chocolate Soldier 23-25. Della Fox 1, 2. The Fortune Hunter 6-11.—ORPHEUM (George H. Hickman): The Trahern Stock co. presented Clyde Fitch's Girls 20-25. Grace Huff was a very militant Pamela Gordon, Jessie Mae Hall a delightfully feminine Violet Lansdowne. Florence Coventry, and Julia Varney were also good. The male members of the co. did well what little they had to do. Mrs. Temple's Telegram 27-4.—BIJOU (George H. Hickman): Ward and Vokes to good business in The Trouble Makers 20-25. The Thief 27-4.

KNOXVILLE.—STAUB'S (Fritz Staub): W. J. Bryan in lecture, "The Prince of Peace," Feb. 15 to S. R. O. Lillian Russell in In Search of a Sinner 20 pleased large and enthusiastic audience. Just Out of College 25.—WELLS' BIJOU (Fred Martin): Hanlon's Superba 13-18 pleased satisfactory business. The Rosary 20-25 opened to good business. Her Son 27-4.—GRAND (Frank Rogers): Samples and Riley, the Hamlins, Gilmore and Latour, Clyde Elliott, Mr. and Mrs. Dowling 13-18: pleased good business all week.

CHATTANOOGA.—ALBERT (P. A. Albert): A Japanese Honeymoon Feb. 14 pleased fair business. My Cinderella Girl 15 pleased fair business. Lew Dockstader 17 pleased good business. Blanche Ring in The Yankee Girl 22. Anna Pavlowa and Mikail Mordkin 24.—LYRIC (H. G. Cassidy): Lillian Russell in In Search of a Sinner 21.—BIJOU (O. A. Neal): The Rosary pleased good business 13-18. Graustark 20-25.

BRISTOL.—HARMELING (Harry Bernstein): Manhattan Opera co. Feb. 7-11: good co.: fair business. Lena Rivers 16: fair co. and business. Human Hearts 22. Just Out of College 28. New Magdalen 7. Blumberland (local) 10, 11.

TEXAS.

SAN ANTONIO.—OPERA HOUSE (Sidney H. Weis): Russian Dancers, with Mlle. Anna Pavlowa and M. Mikail Mordkin, Feb. 9: captivated two S. R. O. houses. Madame X 10-12 to capacity each performance: Adeline Dunlap in the leading female role was wonderful: her work is finished in every particular: Robert Ober was very forceful: the friends of Howard Gould were glad to see him again: balance of co. all that could be asked for. Seven Days 13, 14: well acted by a capable co.: business good. The Wolf Hopper and Louise Dresser in The Matinee Idol 16 to S. R. O.: Louise Dresser sang some very pretty songs and captured the audience: Dorothy Webb as Lucy Gray was good: George Mack as Jimmie Grant was great and took well. The Girl from Rector's 16. The Newlyweds and Their Baby 17, 18. The Climax 19, 20. Olga Nethersole in The Redemption of Evelyn Vaudray 21, 22. The Blue Mouse 23. Raymond Hitchcock in The Man Who Owns Broadway 24-26. Virginia Harned 27, 28. Beverly of Graustark 1. Paul Gilmore 4, 5. James K. Hackett 6, 7. Lew Dockstader 8, 9. The Girl in the Taxi 12, 13. The Traveling Salesman 14, 15. HADEN F. SMITH.

EL PASO.—THEATRE (Crawford and Rich): Ole Olson Feb. 19.—CRAWFORD (Crawford and Rich): The National Stock co. have closed their engagement at this playhouse and Gilmor Brown and his co. will open 19 in Stronghearf and will play a limited engagement, with change of bills twice a week.—MAJESTIC (Frank Rich): Vaudeville and musical comedy still playing to good houses at this theatre, with change of bill several times a week.—HAPPY HOUR (Howard Forz, mgr.): The Jolly Ideals are still playing to good houses at this popular playhouse. On 12 they put on The Man from Alaska: on 16 The Gay Mr. Fox. Fred Lascome and Lillian Sutherland joined the Jolly Ideals here 20 and are quite an acquisition to the co.

FORT WORTH.—BYER'S OPERA HOUSE (P. W. Greenwall): De Wolf Hopper and Louise Dresser in A Matinee Idol Feb. 13 pleased a good house: Miss Dresser a delight to the eye and ear. The Newlyweds 14, 15: entertained three good houses: D. L. Don a very diverting comedian: good attraction. Thomas Dixon in The Sins of the Father 16-18: good business and performance. Girl from Rector's 20. Beverly of Graustark 21, 22. Ida St. Leon in Polly of the Circus 23-25.—MAJESTIC (Lorraine Buchanan): Lorraine Buchanan and stock co. in The Butterfly Man 13-18 pleased good business. Jack of Diamonds 20-25.

GALVESTON.—OPERA HOUSE (Charles T. Brian): Seven Days Feb. 7, 8: good co.: kept audience laughing from start to finish. Pavlowa and Mordkin 10: excellent: delighted crowded house. The Girl from Rector's 13 to small business. The Newlyweds 19. Olga Nethersole in The Redemption of Evelyn Vautray 20. Raymond Hitchcock in The Man Who Owns Broadway 21. Virginia Harned 22, 23. The Climax 25, 26. Bright Eyes 1. Beverly of Graustark 2.

BAY CITY.—GRAND (Oskar Kern): Hemstreet (hypnotist) Feb. 13, 14: performance fair. The County Fair (home talent) 16: business good. The Blue Mouse 17 to good business: entire cast excellent: best pleased audience of season. Bachelor's Honeymoon 20. The Climax 22.—ITEM: Excursion trains on three lines have been arranged for this attraction.

WACO.—AUDITORIUM (Aaron Laskin): The Climax Feb. 13, matinee and night: fair performance to good houses. The Newlyweds and Their Baby 16: good, to good house. The Girl from Rector's 17: good, to good house. Seven Days, matinee and night, 18: good, to large houses.

KLATONIA.—THEATRE: A Wyoming Girl Feb. 16: fair co.: small business. Dan Cupid 22.

SHERMAN.—OPERA HOUSE (A. B. Saul): Beverly Feb. 14 to capacity: very satisfactory performance.

CLARKSVILLE.—OPERA HOUSE (C. O. Gaines): Thomas Dixon in The Sins of the Father Feb. 14 to capacity: best attraction of the season. William McCauley in Classmates 15 to good business, and very satisfactory.

TAYLOR.—NEW OPERA HOUSE (F. E. Carradine): Seven Days Feb. 15: splendid performance, to fair business. The Climax 17. Paid in Full 21. The Blue Mouse 24. Beverly of Graustark 27. Louis Mann 17.

BROWNWOOD.—HARRIMAN OPERA HOUSE (B. W. Harriman): Dan Cupid Feb. 9 pleased. Paid in Full 16 pleased capacity. The Man on the Box 22.

GROESBECK.—OPERA HOUSE (Anglin Brothers): Angell's Comedians Feb. 13-18: extra good co.: only fair business on account of rain and short time for advertising.

BONHAM.—STEGER OPERA HOUSE (Stevenson and Wilson): Sins of the Father Feb. 20: good business: highly pleased. Paul Gilmore 11. Paid in Full 20.

TYLER.—NEW THEATRE (A. Hicks): De Armond Sisters Feb. 13-18 (return) to S. R. O. every night. Rice's Comedians 20-25.

UTAH.

SALT LAKE CITY.

A New Play Dealing with Aztec Life—The Week's Work and Some Gossip.

At the Salt Lake Theatre Pepito Arriola, the boy pianist, gave a classic recital Feb. 18 to a fair sized and very enthusiastic audience. So popular was his work that a second concert was arranged for 18, which drew again a fair house. The first production of the new play, Zalmona, was given 20 by a co. made up from local and outside talent, who gave a very creditable performance. The play deals with what is commonly known as Aztec life, but this particular era has no history written unless one is a believer in the Book of Mormon. The story—or history, as the Mormons believe—is full of dramatic possibilities, which have been brought out only moderately by Ezra C. Robinson, the author. They lack the touch of the experienced dramatist. Briefly told, the story is this: Omer was king over the land of Heth. His son, Jared, rebelled, drew half the people of the kingdom over to his side, gave battle to his father's hosts, won the fight, and carried his father into captivity, where he was evidently kept as a royal prisoner, for "he dwelt in captivity half his days, and begot other sons and daughters," among whom Ezrom and Corianturmr, who "were exceedingly angry," "did raise an army," and "gave battle unto Jared" "by night." The army was slain and they were about to slay their unnatural brother, when, through his pleadings and promise to restore all to their father, his life was spared. Jared was still rancorous and "exceedingly sorrowful" for the loss of his power, when his daughter Zalmona, who was accounted very beautiful, suggested to her father that he induce Akish, a prominent noble and head of the secret organizations, to visit them, when she would dance before him, and if captivated by her he should bring the head of Omer to him as the marriage portion. Akish came, was captivated, and began his plans to slay the old king. "They did overthrow the kingdom of Omer. Nevertheless the Lord was merciful to Omer," and in a dream warned him to flee. Omer departed with all his family except the unnatural Jared and his family, and they dwelt in a place "called Ablom, by the seashore." Jared was again made king, and Akish, after abandoning his wife, Erma, marries Zalmona. Akish soon proves traitor to King Jared and has his assassins murder him on his throne. Akish then assumes to be king. Lemon, the brother of the deserted Erma, kills Akish and restores again the venerable Omer to the throne. The play departs slightly from the account found in the eighth and ninth chapters of the "Book of Esther." The cast was as follows: Frank C. Curtis, Max Walsman, Walter Belasco, Emmet O'Reilly, S. A. Jackson, Ivan Christy, George Lewis, Mr. Knapp, Henry L. Auerbach, Harry Belmore, Blanche Kendall, Irene Cuttrim, Vivien Curtis, and Etta Delmas. Special music was composed and conducted by Professor John J. McClellan. Ballet dancers were trained by Henry L. Auerbach. The audience was charitably inclined to all defects of a first night performance and were undoubtedly pleased and favorably impressed. Madame Sherry 23-25.

At the Orpheum the road show proved satisfactory both artistically and as a house jammer. La Pia, the dancer, outdid all others in versatility and in number of impersonations. Drew houses packed from the beginning.

The Wamsher Eastern Theatre co., at the Revier, presented The Belle of Japan week of 12 to fair business. This marks another step in the history of this theatre. Max Florence will open the house under its old title of Shubert as a motion picture house.

The excellent stock co. of the Garrick presented The Royal Mounted week of 12 to good houses. Jane Wheatley, Walter Seymour, James Durkin, Margaret Dill, and Jessie Pringle were especially popular. Next week, The Kreutzer Sonata.

Emma Lucy Gates, a granddaughter of Brigham Young, who has been for two seasons at the Royal Opera, Berlin, has been advanced in station and salary to the Cassel Opera, where she will sing leading roles. Recently she sang with the Scottish Orchestral Concert co. in Edinburgh and evoked the highest praise from all critics.

C. E. JOHNSON.

LOGAN.—THATCHER OPERA HOUSE (S. G. Hatch): The Climax Feb. 16 pleased highly a well filled house: best offering of the year: Miss O'Brien's acting and singing were delightful. The Girl in the Kimona 17 failed to appear. Queen of the Moulin Rouge 21. Three Twins 24.

VERMONT.

ST. ALBANS.—OPERA HOUSE (T. B. Waugh): Klark-Urban Dramatic co. Feb. 13-18: good co., to packed house. What Wright Left 22: good co., to fine business. St. Albans Brigade Band Concert 23.

NEWPORT.—LANE'S OPERA HOUSE (H. E. Lane): What Wright Left Feb. 23, with Toby Lyons and chorus, entertained a medium house: good co. The Flight of Princess Iris 6.

VIRGINIA.

RICHMOND.—ACADEMY (Leo Wise): The Girl in the Taxi Feb. 9 pleased big house. Howe's pictures 10 to big house. Sarah Bernhardt in Joan of Arc (matinee) and Camille

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(night) to capacity. The Call of the Shofar (Yiddish) 15; light business. May Irwin in Getting a Polish 17. Grace Van Studdiford in The Paradise of Mahomet 21. Robert Edeson 22, 23.——BIJOU (Charles J. McKee): Rose Melville in Sis Hopkins 13-18 to big business. Her Son 20-25.——COLONIAL (E. F. Lyons): Orth and Lillian, Renee Graham, the Wardells, and pictures 13-18 to capacity.

ROANOKE.—ACADEMY (Tom Spencer): Slumberland Feb. 17, 18 (local), pleased nice business. Grace Van Studdiford 20; excellent; fair business. May Irwin in Getting a Polish 21 pleased good business. Robert Edeson 22; good co.; to nice business. Black Patti 24. My Cinderella Girl 25. Human Hearts 27. Elks' Minstrels 28 (local).——JEFFERSON (I. Schwartz): Lolo and Laird, Waldron Brothers and Wyer and Allen week of 20, pleasing good business.

NORFOLK.—ACADEMY (Otto Wells): Sarah Bernhardt in Camille Feb. 13 delighted packed house. May Irwin in Getting a Polish 14 pleased large crowds. Robert Edeson in Where the Trail Divides 21, 22. Grace Van Studdiford in The Paradise of Mahomet 23.——MANLY (Otto Wells): The Schiller Players 13-18 in Her Son pleased fair audiences. Rose Melville in Sis Hopkins 20-25.——COLONIAL (S. W. Donalds): Lillian Shaw, the comedienne, and other Keith attractions 20-25.

STAUNTON.—BEVERLEY (Barkman and Coults): As Told in the Hills Feb. 21. Human Hearts 22. University of Virginia Glee Club 24. The Climax 27. The Cow and the Moon 4. Lillian Russell 11. Flower of the Ranch 18.

CLIFTON FORGE.—MASONIC OPERA HOUSE (Donovan and Goodwin): Human Hearts Feb. 21; good play, to first-class house. As Told in the Hills 22 to deservedly poor house. The Climax 28.

DANVILLE.—ACADEMY (S. A. Schloss): Creatore and his band Feb. 16 delighted capacity business. Grimes' Cellar Door 17. Black Patti 20 to topheavy house; pleased.

PETERSBURG.—ACADEMY (Dan Regan): Creatore and his band Feb. 17 pleased good house. McDowell Players 27-4. Black Patti 8. The Thief 10.

WASHINGTON.

SPOKANE.

The Beauty Spot Drew Big Business—Record of the Doings of the Week.

Jefferson De Angelis played to big business at the Auditorium in The Beauty Spot Feb. 12, 13. George J. MacFarlane and Florence Martin were well received. Anna Millward as Mimi scored an individual hit. Mary Mannering in A Man's World was seen by two large audiences 14, 15. Father and the Boys 24, 25. Polly of the Circus 27, 28. Gertrude Elliott 23.

Franklyn Underwood and Frances Slossom had the leads at the Spokane in A Bachelor's Romance 12-18. The support included John Sherman, James Corrigan, Louise Brownell, and Maude Hannaford. The Christian is underlined for the week of 19.

Del S. Lawrence as Jim scored at the American in Alaska 12-18. George Webb as Baptiste was also convincing. Jane Vivian Kelton was seen to advantage as Jess. Quincy Adams Sawyer is underlined for the week of 19.

S. A. Rolfe, head of the Rolfonians, playing at the Orpheum the week of 12, has accepted the directorship of a band of forty pieces for a summer season at Atlantic City, opening in June. Mr. Rolfe says that while he will abandon vaudeville for a time, his acts will continue.

C. F. Ralston, treasurer of the Auditorium and formerly a member of the Jessis Shirley Stock co., has resigned, and after visiting California will take a trip through Europe. J. W. Magee has been appointed treasurer, his assistant being Carl B. Jaeger.

Mrs. E. W. Allen, of Spokane, has taken charge of Mrs. Edward MacDowell's lecture recital, to be given in the First Presbyterian Church here late in March, her subject being "MacDowell and His Ideals." Zelina Bartholomew will sing a group of MacDowell's song compositions.

Students of Gonzaga College will present a five-act tragedy, called The Downfall of Sedecias, the Mad King of Judah, in College Hall 20, 23.

Mrs. W. H. Appleton, professionally known as Adelaide Laird, who took Irma La Pierre's part in Seven Days on twenty minutes' notice ten days ago, received a locket and chain in recognition of her service from John Moore, manager of the co.

Dramatic Arts' Club, of the Washington State College, at Pullman, will present The Awakening in the Auditorium there 25. Reed Fulton and Zoe Dean have the leads.

When Judge William A. Huneke in the Spokane County Superior Court sustained a demurrer to the complaint, the application for a receivership for the Unique Theatre co. failed for the time being. G. A. Goble, plaintiff, who alleges mismanagement, insolvency, and that the character of the offerings presented would lead to revocation of the license, has been given the right to amend his pleadings, and the case will again be brought into court.

Jane Vivian Kelton, leading woman of the Lawrence Stock co., had an unusual experience the night of 16, when the wire system used in Alaska failed to work. When half-way across the wire Miss Kelton fell, escaping without injury.

Students of Holy Name's Academy and Normal School presented The Girls of 1776 in Academy Hall 17. W. S. McCREA.

SEATTLE.

Seven Days at the Moore—The Landers Stevens Company Did Well All Week.

At the Moore Seven Days Feb. 12-18 was presented by an efficient co. before audiences ranging from small to large, which thoroughly enjoyed the fun and merriment. In the cast were Irma La Pierre, Madeline Winthrop, Jessie McAllister, Florence Robinson, Aubrey Beattie, Edward Longman, P. S. Barrett, and others. Polly of the Circus 19-25.

A Gentleman from Mississippi 12-18, at the Grand, was presented in a realistic manner by a capable co. before medium and large houses. Aside from the interest and entertainment, it afforded a valuable lesson in politics. The different members of the co. displayed skill and accuracy in their delineations. Robert A. Pitcher in the title-role was well fitted for the part. John A. Butler as Bud Haines and Arthur M. Roberts as Randolph Langdon scored effectively. In the cast were Leah Baird, Lillian Rhodes, Florence Stevens, Jan Otey, Ruby Huffman, Thomas Irwin, John Arthur, Henry Robinson, and other talent. The Kissing Girl 19-25.

At the Seattle the Landers Stevens Stock co. opened their engagement with The Great Divide 12-18 before a capacity house and continued to play to good business during the rest of the week. Georgie Cooper as Ruth Jordan invested the role with skill and ability, while Landers Stevens as leading man showed his ability to good advantage. In the cast were Jennie M. Urber, Lillian Mason, Denton Vane, Roy Clements, Clarence Arper, and others, who rendered adequate support. Same co. in Billy 19-25.

Faust 13-15, at the Alhambra, was presented in a first-class manner, under the direction of George B. Berrell, before audiences ranging from small to large. The staging and scenic effects were all that could be desired, and contributed largely to the effectiveness of the performances. Emma Bunting made a good Marguerite. Lewis Von Weithoff as Mephistopheles interpreted the part with skill and accuracy. George Whitaker in the title-role and O. M. Williamson as Valentine made the most of their respective parts, and Lillian Griffiths scored in the role of Dame Martha. The other members of the cast gave good support. The production created much favorable comment. Lena Rivers 19-25.

Conchita Leo, who for years has been in retirement from the stage, but at one time a favorite soubrette on the coast, and under engagement with John Cort, Russell and Drew, and other managers, was suddenly striken with paralysis 10, but is now on a fair way to recovery.

Daphne Pollard and co., at the Lois, in The Tale of a Dog 19-25.

At the Star the Lewis and Lake co. 12-25.

BENJAMIN F. MESSERVEY.

WEST VIRGINIA.

HUNTINGTON.—THEATRE (Joseph R. Gainor): John Meehan in The Man on the Box Feb. 13; excellent co. and performance to fair business. Henry Woodruff in The Genius 14 delighted satisfactory business; Mr. Woodruff deserving of special mention and his support exceptionally capable. City Club Burlesquers 16; mediocre performance; fair business. The Girl of Eagle Ranch 23. The Newlyweds 2.——WOODS' AUDITORIUM: Mason String Quartette 15 delightfully entertained a satisfactory business.——HIPPODROME (I. M. Bullington): Dunier Sisters, Bobbie Burnette, Children and Childress, Captain M. F. Powers, the Imperial Japanese Troupe, Rose Kendall, Tommy Overholt, Harry M. Morse and co. to big business 13-18.

WHEELING.—COURT (E. L. Moore): The Blue Mouse Feb. 20, 21; good business. George Evans' Minstrels 22. The Country Boy 23. Bright Eyes (return) 3, 4.——VIRGINIA (Charles A. Feinler): In Old Kentucky 16-18; rsrr good business. My Friend from Dixie 20-22; good business.——APOLLO (H. W. Rogers): The California Girls 20-25; S. R. O.

PARKERSBURG.—AUDITORIUM (W. B. Kemery): The Blue Mouse 2.——HIPPODROME (Ed. Rethle): Smeckler Sisters, Nets Dale and co., and Farmer Jones Feb. 20-22. Held and Sloan, the Great Vanfeld, and Clay Mantley and co. 23-25.

CHARLESTON.—BURLEW (N. S. Burlew): The Genius Feb. 15, 16, pleased fair business. City Club Burlesquers 17; satisfactory, to good business. Mae La Port Stock co. 20-25. Bright Eyes 1, 2.

WESTON.—CAMDEN OPERA HOUSE (Guy F. Green): The Blue Mouse Feb. 14 pleased good business. Bright Eyes 6.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Jolliffe): Lena Rivers Feb. 23.

WISCONSIN.

MILWAUKEE.

Some Strong Headline Attractions at the Vaudeville Houses.

An unusually good vaudeville bill, with four numbers that are worthy of headline recognition, is seen at the Majestic this week. The acknowledged headliner is Joseph Hart's rich novelty, entitled A Night in the Turkish Bath. E. J. Webb, a 350-pound actor, heads the co., and he is assisted by a good cast. The Six Musical Cuttys give a varied and meritorious musical programme. Albert Hale, the boy soprano, has a remarkable voice and his number is delightful. Other numbers on the bill include Jewell's Manikins, J. Francis Dooley, Lightning Hopper, and Maurice Freeman and co.

There are three acts at the Crystal this week which are laugh producers. An interesting act is presented by the Godlewski Troupe of Russian singers and dancers. The bill as a whole is fine.

The famous Banda Roma, composed of eighteen musicians, is the strong headliner appearing at the Empress this week. The balance of the bill is also unusual.

Large audiences are paying tribute to "Billy" Watson and his Girls from Happyland co. at the Gayety this week. L. R. NELSON.

JANESVILLE.—GRAND OPERA HOUSE (Peter L. Myers): The Third Degree Feb. 7 played to fair business; good production. Sauce for the Goose 15; a clever co. headed by Grace George, who is a great favorite here, was greeted by S. R. O.; very pleasing production. Passing of the Third Floor Back, with Ian Robertson, 20. Fra Diavolo, with Emma Abbott, 21. Count De Beaufort 22. The Cat and the Fiddle 25. The Defender of Cameron Dam 27.

PORTAGE.—OPERA HOUSE (A. H. Carnegie): Call of the Wild Feb. 2; good attraction; good business. German Players 11; first German play here in years; good co.; big business. Howe's pictures 15; good business. As Told in the Hills 22; good co.; light business.

OSHKOSH.—OPERA HOUSE (J. E. Williams): The Garner Stock co. Feb. 12-18 in In Louisiana, Cumberland '61, and Hunting for Hawkins to crowded houses. As Told in the Hills 19; good house, matinee and night. Lyman H. Howe 20 and 24.

LA CROSSE.—THEATRE (Gage and Wehlhuter): St. Paul Symphony Orchestra Feb. 17; large audience. Madame X 18, matinee and evening, to well filled houses. The County Sheriff 19; good business.

FOND DU LAC.—HENRY ROYLE THEATRE (P. B. Haber): Lyman H. Howe Feb. 22. A Married Bachelor 25. House of a Thousand Candles 4. Madame X 8. Al. Wilson 14.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson): The Grace Baird co. Feb. 20-25 to good houses in A Small Town Gal. Alice in Wonderland 27, 28. Rector's Burlesque co. 3.

RHINELANDER.—OPERA HOUSE (F. C. Kruckeberg): The Burgomaster Feb. 16 pleased large business. Barnum, hypnotist, 19-25, to capacity; good satisfaction.

APPLETON.—THEATRE (E. Louis Goldberg): A Married Bachelor Feb. 26. Madame X 6. Pure Food Show 13-18.

WAUSAU.—OPERA HOUSE (C. S. Cone): The Burgomaster Feb. 18; good co. and business. Miss Nobody from Starland 28.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root): Three Twins Feb. 28.

CANADA.

MONTREAL.

To Serve the Cross, The Encounter, Stock, and Vaudeville Seen This Week.

His Majesty's presents To Serve the Cross for a second week at popular prices Feb. 20-25. The strong cast and a religious theme made the play interesting in spite of its obvious crudities. Seven Days 27-4.

Margaret Illington in The Encounter, by Pierre Berton, was the bill at the Princess 20-25. Miss Illington is supported by Ed Mawson, who does his usual capable work, and a fair co. The City 27-4.

The Orpheum has a particularly good bill this week. Mlle. Minnie Amato and co. in The Slums of Paris present a strikingly unique and interesting act. Amy Riccard and Lester Lonergan appear in a charming little playlet, An Idyl of Erin. The Royal Tokio Japanese Troupe do some wonderful acrobatic work, as do also the Four Onetti Sisters. Mr. and Mrs. Allison in Minnie from Minnesota, Harvey and De Vora Trio, Gene Greene, and Charles F. Semon are other items of interest.

The stock at the National presents the charming comedy of Catherine.

The Francais and the Lyric present pictures and vaudeville to crowded houses.

Pat White's Gaiety Girls are the attraction at the Royal. Pat is always a favorite in Montreal and always welcome. He is as funny as ever and supported by an excellent co. and a pretty chorus.

Last Sunday night about 6 p.m. the caretaker, when cleaning up the house after the afternoon performance, discovered three sticks of dynamite in the gallery of the Francais. How it came there, lying on the floor, is a mystery which is now in the hands of the police to solve.

Our old friend Walter Greaves is in town looking after the interests of the Pat White Gaiety Girls in front of the house. He received a warm welcome. W. A. TREMAYNE.

TORONTO.

An Amateur Offering of More Than Usual Merit—Frances Cameron at the Royal.

A musical comedy with bright lines and good music appeared at the Princess Feb. 20-23. The production which was purely amateur, did well indeed and deserve credit for their untiring efforts to make the play a success. Lyrics by Ambrose T. Pike and music by J. Ernest Lawrence. Both were really good. Of the co., special mention should be made of Muriel A. Buckley as Countess of Stolsberg. Mildred Martin, and Ada Shields. All three possess voices of unusual rich, full tones. The play is entitled The Red Cross Princess and, judging from the hearty support tendered it here, it should be a good paying proposition for a theatrical venture. Other members of the co. are Charles H. Downey, Frank H. Secretan, Campbell H. Duncan, and Eldridge Stanton. James D. Broomhall as the soldier of fortune scored a success and Misses Martin and Butcher were also well received. The Girl in the Train, with Frank Daniels, 24-26, played to capacity houses, quite equaling its metropolitan record. Clifton Crawford in The Three Twins 27-4.

The Princess of Pilsen returned to the Royal Alexandra, as bright and pleasing as ever. The co. was of unusual good calibre. Mr. Dandy was quite well suited to his part, and Edward Morn as the Prince was all that could be desired. Frances Cameron as the New York widow and Vera Blair Stanley as the Prince's daughter were very popular. Albert Chevalier in Daddy Dufard 27-4.

The poetry of motion was well expressed at Shea's by Mlle. Adeline Genee, who has won her way to the hearts of Torontonians by her matchless interpretation of the dance. Monroe Hopkins and Lola Axtell in Travel Troubles; George W. Cooper and William Robinson had a good black-face act; Howard Brothers and their banjos are familiar in this city; Thalin's Circus, Hobson and Beland, the Three Singers, and the Marcantonis were the closing numbers.

E. CHESTER IRONSIDE.

HAMILTON, ONT.—OPERA HOUSE (A. B. Loudon): Sheehan Grand Opera co. Feb. 15, 16; good, to fair business (bad weather); presenting Il Trovatore, My Cinderella Girl 17, 18 pleased well filled houses. Albert Chevalier in Daddy Dufard 20, 21; enjoyed by small but cultured audiences. Mischa Elman (violinist) 27. The Prince of Pilsen 1. Walker Whiteside in The Melting Pot 2.——TEMPLE (J. G. Appleton): A good bill, consisting of Van Der Koors, Village Choir, Keaton Family, McCormick and Wallace, Walsh, Lynch and co., Andy Rice, Carl and Victor Pedersen, with several reels of new pictures; business very good 20-25.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): The Man from Albany (local) Feb. 21-24. Myrkle-Harder co. 27 for two weeks. Adelaide French in Such a Little Queen 14, 15. Coom-Na-Gappel (written by Judge Carleton, for many years THE MIRROR'S representative here) by local amateurs, 17. England's famous Sheffield Choir in two concerts 25. Chicago Stock co. will open a Spring engagement on Easter Monday.——ITEM: John Donovan, a billposter for years well known to the visiting managers, died Feb. 20, aged forty-five.

OTTAWA, ONT.—RUSSELL (P. Gorman): The Lottery Man Feb. 10, 11 pleased large audiences. Albert Chevalier in Daddy Dufard 22, 23. Seven Days 24, 25. My Cinderella Girl 27, 28.——DOMINION (Gus S. Greening): The Models of Jardin de Paris was the headliner 20-25 and drew crowded houses. Others on the bill were Mack and Orth, Lanction, Lucier and co., Strolling Players, Tuscano Brothers, Four Londons, and the Ottawa boys. McLachlan Brothers, who were given a great reception.

KINGSTON, ONT.—OPERA HOUSE (D. P. Branigan): The Old Homestead Feb. 14 pleased fair business. The Lottery Man 17 to good business. The Final Settlement 18 to fair business. Then and Now (local) 20. Albert Chevalier 24. My Cinderella Girl 25. Prince of Pilsen 2.

WOODSTOCK, ONT.—OPERA HOUSE (W. H. Wilcox): My Cinderella Girl Feb. 16 pleased good house. Sheehan Grand Opera co. in Il Trovatore 22; well received by capacity house. Mrs. Wiggs of the Cabbage Patch 7.

BRANTFORD, ONT.—OPERA HOUSE (F. C. Johnson): My Cinderella Girl Feb. 21; fair performance to light business. The Chorus Lady 22; good performance to fair business. Prince of Pilsen 28.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES

ADAMS, MAUDE (Charles Frohman, mgr.): New York city Jan. 23-March 11.

ANGLIN, MARGARET (Liebler and Co., mgrs.): Detroit, Mich., 27-March 4, Boston, Mass., 6-18.

ARLISS, GEORGE (Liebler and Co., mgrs.): Chicago, Ill., Feb. 13—indefinite.

ARRIVAL OF KITTY (Doherty Collins, mgr.): Gettysburg, Pa., 1, Carlisle 2, Waynesboro 4, Winchester, Va., 5, Hancock, Md., 6, Piedmont, W. Va., 9, Parson 10, Philippi 11.

AS THE SUN WENT DOWN (Arthur C. Alston, mgr.): Chester, Pa., 27-March 1, Paterson, N. J., 2-4, Brooklyn, N. Y., 6-11.

AS TOLD IN THE HILLS (Alex. Story, mgr.): Youngstown, O., 2-4.

AT CRIPPLE CREEK: Cleveland, O., 27-March 4.

AT THE MERCY OF TIBERIUS (Glaser and Stair, mgrs.): St. Paul, Minn., 26-March 4, Minneapolis 5-11.

AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.): Easton, Pa., 27-March 1, Allentown 2-4, Lancaster 6-8, Harrisburg 9-11.

BABY MINE (Wm. A. Brady, mgr.): New York city Aug. 23—indefinite.

BABY MINE (No. 2; William A. Brady, mgr.): Grand Rapids, Mich., 27-March 1, Dowagiac 2, South Bend, Ind., 3, 4, Benton Harbor, Mich., 5, Muskegon 6, Kalamazoo 7, Goshen, Ind., 8, Elkhart 9, Wabash 10, Logansport 11, Ft. Wayne 12.

BARRIERS BURNED AWAY (Gaskell-Mayvitty-Carpenter Co., mgrs.): Huron, S. D., 1, Miller 2, Pierre 3, Phillip 4, Rapid City 6, Sturgis 7, Deadwood 8, Spearfish 9, Belle Fourche 10, Lead 11.

BARRYMORE, ETHEL (Charles Frohman, mgr.): New York city Jan. 2—indefinite.

BATES, BLANCHE (David Belasco, mgr.): New York city Nov. 15—indefinite.

BELLEW, KYRLE (Charles Frohman, mgr.): Chicago, Ill., 20-March 4.

BEN-HUR (Klaw and Erlanger, mgrs.): Wichita, Kan., 27-March 1, Topeka 2-4.

BERNHARDT, SARAH (W. P. Connor, mgr.): Cincinnati, O., 27-March 1, Louisville, Ky., 2, St. Louis, Mo., 6-9.

BEVERLY (Eastern): Delamater and Norris, mgrs.): Boston, Mass., 20-March 4.

BEVERLY (Western): Delamater and Norris, mgrs.): San Antonio, Tex., 1, 2, Houston 3, Lake Charles, La., 4, New Orleans 5-11, Baton Rouge 12.

BILLY THE KID (F. R. Hoadley, mgr.): Youngstown, O., 27-March 1, Olean, N. Y., 2, Syracuse 6-8, Rochester 9-11.

BLIND GIRLS (H. W. Taylor, mgr.): Boston, Mass., 27-March 4.

BLINN, HOLBROOK (Wm. A. Brady, mgr.): New York city Jan. 30—indefinite.

BREWSTER'S MILLIONS (Al. Rich, mgr.): Louisville, Ky., 26-March 4, Chattanooga, Tenn., 6-11.

BUNCO IN ARIZONA (Klimt and Gazzolo, mgrs.): Newark, N. J., 27-March 4.

BURKE, BILLIE (Charles Frohman, mgr.): Springfield, Mass., 1, Waterbury, Conn., 2, Hartford 3, 4, Boston, Mass., 6-18.

CARTER, MRS. LESLIE (John Cort, mgr.): Rochester, N. Y., 27-March 1, Syracuse 2-4, Buffalo 6-11.

CAUGHT IN MID-OCEAN (Al. H. Woods, mgr.): Fall River, Mass., 2-4.

CHERRY, CHARLES (Daniel Frohman, mgr.): New York city Feb. 20—indefinite.

CHEVALIER, ALBERT (Liebler and Co., mgrs.): Toronto, Ont., 27-March 4.

CHORUS LADY (Henry B. Harris, mgr.): Cincinnati, O., 27-March 4.

CLIMAX, THE (Southern: United Play Co., Inc., mgrs.): Jennings, La., 1, Crowley 2, New Iberia 3, Morgan City 4, Lafayette 6, Westwego 6, Alexandria 7, Natchitoches 8, Shreveport 9, Texarkana, Ark., 10, Stamps 11.

CLIMAX, THE (Western: United Play Co., Inc., mgrs.): Dawson, N. Mex., 1, Las Vegas 2, Santa Fe 3, Albuquerque 4, Socorro 6, Silver City 7, Deming 8, Las Cruces 9, Alamogordo 10, El Paso, Tex., 11, 12.

COLLIER, WILLIAM (Lew Fields, mgr.): New York city Nov. 28—indefinite.

COMMUTERS (Henry B. Harris, mgr.): Boston, Mass., 20-March 4.

CONCERT, THE (David Belasco, mgr.): New York city Oct. 4—indefinite.

COUNTRY BOY (Co. A: Henry B. Harris, mgr.): Brooklyn, N. Y., 27-March 4, Baltimore, Md., 6-11.

COUNTY SHERIFF (O. E. Wee, mgr.): Clarksville, Ia., 1, Iowa Falls 2, Webster City 3, Boone 4, Marshalltown 5, Grundy Center 7, Vinton 8, Waverly 9, Oelwein 10, Waterloo 11, Cedar Rapids 12.

CRANE, WILLIAM H. (Charles Frohman, mgr.): Philadelphia, Pa., 27-March 11.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Keokuk, Ia., 1, Ft. Madison 2, Quincy, Ill., 3, Hannibal, Mo., 4.

DEEP PURPLE (Liebler and Co., mgrs.): New York city Jan. 9—indefinite.

DEFENDER OF CAMERON DAM (Darrell H. Lyall, mgr.): Chicago, Ill., 26-March 4.

DEFENDER OF CAMERON DAM (Co. B): Indianapolis, Ind., 2-4.

DREW, JOHN (Charles Frohman, mgr.): Rochester, N. Y., 28-March 1, Buffalo 2-4.

EDESON, ROBERT (Henry B. Harris, mgr.): Jacksonville, Fla., 1, Macon, Ga., 2, Atlanta 3, 4.

ELI AND JANE (Harry Green, mgr.): Childress, Tex., 1, Chillicothe 2, Vernon 3, Quanah 4.

ELLIOTT, MAXINE (G. J. Appleton, mgr.): Des Moines, Ia., 1, Milwaukee, Wis., 2-4.

EVERYWOMAN (Henry W. Savage, mgr.): New York city Feb. 27—indefinite.

EXCUSE ME (Henry W. Savage, mgr.): New York city Feb. 13—indefinite.

FAVERSHAM, WILLIAM (Frank Wilstach, mgr.): Washington, D. C., 27-March 4.

FERGUSON, ELSIE (Henry B. Harris, mgr.): Baltimore, Md., 27-March 4.

FINAL SETTLEMENT (Monte Thompson, mgr.): Sault Ste. Marie, Can., 1, 2.

FISKE, MRS. (Harrison Grey Fiske, mgr.): Washington, D. C., 27-March 4, Pittsburgh, Pa., 6-11.

FLAMING ARROW (E. F. Kreyer, mgr.): Willimantic, Conn., 1, Putnam 3, Westerly, R. I., 4, 5, Framingham, Mass., 7, Plymouth 8, Clinton 10, Manchester, N. H., 13.

FORTUNE HUNTER (Cohan and Harris, mgrs.): Philadelphia, Pa., Feb. 6—indefinite.

FOURTH ESTATE (Liebler and Co., mgrs.): Boston, Mass., Feb. 20—indefinite.

GAMBLERS (Authors' Production Co., mgrs.): New York city Oct. 31—indefinite.

GENTLEMAN FROM MISSISSIPPI (Wm. A. Brady, mgr.): Walla Walla, Wash., 1, Pendleton, Ore., 2, La Grande 3, Baker City 4, Boise City, Ida., 6, 7.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 4—indefinite.
GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): New York city Sept. 19—indefinite.
GILLETTE, WILLIAM (Charles Frohman, mgr.): Chicago, Ill., Feb. 6-March 4.
GIRL AND THE GAWK (G. E. Browne, mgr.): Manitou, Ia., 1. Coon Rapids 2. Perry 4.
GIRL AND THE OUTLAW (B. J. Riddell, mgr.): Sidney, O., 2. Bellefontaine 3. Springfield 4. Union City, Ind., 9-1. Richmond 15-18.
GIRL AND THE STAMPEDE (Gaskell and MacVey, mgrs.): Indianapolis, Ind., 27-March 1. Richmond 2. Springfield, O., 3, 4. Dayton 6-8. Columbus 9-11.
GIRL FROM RECTOR'S (A. H. Woods, mgr.): Philadelphia, Pa., 27-March 4.
GIRL FROM RECTOR'S (Albert Hoops, mgr.): Springfield, Mo., 1. Joplin 2. Independence, Kan., 3. Wichita 4. Hutchinson 6. Trinidad, Colo., 7. Raton, N. M., 8. Santa Fe 9. Albuquerque 10. El Paso, Tex., 11.
GIRL FROM THE MOUNTAINS (O. E. Wee, mgr.): Woodstock, Ill., 2. Harvard 3. Edgerton, Wis., 4. Madison 5. Evansville 6. Janesville 7. Darien 9. Kenosha 12.
GRAUSTARK (Eastern: Baker and Castle, mgrs.): Columbus, O., 27-March 1.
GRAUSTARK (Western: Baker and Castle, mgrs.): Birmingham, Ala., 27-March 4.
GREY, KATHERINE, AND WILLIAM DESMOND (J. C. Williamson, Ltd., mgr.): Auckland, New Zealand, 20-March 11.
HER SON (Schiller Amusement Co., mgrs.): Knoxville, Tenn., 27-March 1. Chattanooga 2-4. Nashville 6-11.
HIGGINS, DAVID (E. D. Stair, mgr.): Chicago, Ill., 26-March 4. Grand Rapids, Mich., 5-8.
HILLIARD, ROBERT (Frederic Thompson, mgr.): Chicago, Ill., 27-March 4.
HODGE, WILLIAM (Liebler and Co., mgrs.): Philadelphia, Pa., Nov. 14—indefinite.
HOUSE OF A THOUSAND CANDLES (C. B. Radford, mgr.): Gothenburg, Neb., 1. Lexington 2. Grand Island 3. St. Paul 4.
HOUSE OF A THOUSAND CANDLES (Sid Allen, mgr.): Portage, Wis., 1. Beaver Dam 2. Fond du Lac 3.
HOUSE WITH THE GREEN SHUTTERS: Detroit, Mich., 27-March 4.
ILLINGTON, MARGARET (Edward W. Elsner, mgr.): Buffalo, N. Y., 27-March 1. Erie, Pa., 2. Youngstown, O., 3. Wheeling, W. Va., 4. Pittsburgh, Pa., 5-11.
IN OLD KENTUCKY (Litt and Dingwall, mgrs.): Washington, D. C., 27-March 4.
JESSE JAMES (Craig Kelly, mgr.): Newark, N. Y., 1. Geneva 2. Penn Yan 3. Cortland 4.
KALICH, BERTHA (Messrs. Shubert, mgrs.): St. Louis, Mo., 27-March 4.
KOLKER, HENRY (Henry W. Savage, mgr.): Chicago, Ill., Jan. 1—indefinite.
LEIGH, BERT (Street Latimore, mgr.): Belleville, Tex., Hearne 2, Bryan 3.
LIGHT ETERNAL (Rice, Stair and Havlin, mgrs.): Providence, R. I., 27-March 4. Worcester, Mass., 6-11.
LILY, THE (David Belasco, mgr.): St. Louis, Mo., 26-March 4. Chicago, Ill., 6-18.
LION AND THE MOUSE (United Play Co., Inc., mgrs.): Kansas City, Mo., 26-March 4.
LION AND THE MOUSE (W. M. Hale, mgr.): Springfield, Ill., 27-March 1. Peoria 2-4. Cleveland, O., 6-11.
LORIMER, WRIGHT (Wm. A. Brady, mgr.): Indianapolis, Ind., 27-March 4.
MACAULEY, WILLIAM (James A. Fels, mgr.): Chiro, Ill., 1. Marion 3. Alton 4. Edwardsville 6. Beardstown 8. Davenport, Ia., 11. Rock Island, Ill., 12.
MADAME X (Eastern: Henry W. Savage, mgr.): Boston, Mass., Dec. 12-March 4. Worcester 6-8. Taunton 9. Fall River 10. Newport, R. I., 11.
MADAME X (Southern: Henry W. Savage, mgr.): Ishpeming, Mich., 1. Marquette 2. Escanaba 3. Menominee 4. Green Bay, Wis., 5. Appleton 6. Oshkosh 7. Fond du Lac 8. Madison 9. Racine 10. Rockford, Ill., 11.
MADAME X (Western: Henry W. Savage, mgr.): Memphis, Tenn., 27-March 4. New Orleans, La., 5-11.
MAM'ZELLE (Schiller Amusement Co., mgrs.): Atlanta, Ga., 27-March 4.
MAN OF THE HOUR: Boise City, Ida., 4.
MAN OF THE HOUR (C. M. Holly, mgr.): Syracuse, N. Y., 27-March 1. Rochester 2-4. Newark, N. J., 6-11.
MAN ON THE BOX (E. E. Trousdale, mgr.): Washington, Ind., 1. Vincennes 2. Princeton 3. Mt. Vernon 4. Evansville 5-8. Jeffersonville 9. North Vernon 10. Madison 11.
MAN ON THE BOX (H. E. Pierce and Co., mgrs.): Portland, Ore., 26-March 4.
MELVILLE, ROSE (A. R. Sterling, mgr.): Brooklyn, N. Y., 27-March 4. Paterson, N. J., 6-11.
MILLER, HENRY (Henry Miller Co., mgr.): New York city Jan. 9—indefinite.
MINISTER'S SWEETHEART (D. Altman, mgr.): Des Moines, Ia., 26-March 1. St. Paul, Minn., 5-11.
MISSOURI GIRL (Eastern: F. W. Richardson, mgr.): Audubon, Ia., 1. Denison 3. Mapleton 4. Sioux City 5. Le Mars 6. Cherokee 7. Sheldon 8. Sibley 9. Hartley 10. Emmetsburg 11.
MONTANA (Henry D. Carey, mgr.): St. Louis, Mo., 26-March 4. Kansas City 5-11.
MOTHER (William A. Brady, mgr.): Brooklyn, N. Y., 27-March 4.
MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): Detroit, Mich., 26-March 4.
NO MOTHER TO GUIDE HER: Baltimore, Md., 27-March 4.
O'HARA, FISKE (Al. McLean, mgr.): St. Louis, Mo., 26-March 4.
OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Newark, N. J., 27-March 4.
OLD HOMESTEAD (Frank Thompson, mgr.): Columbus, O., 2-4. Pittsburgh, Pa., 6-11.
OLD HOMESTEAD (Frank Thompson, mgr.): New Liskard, Can., 1. Haileybury 2. Cobalt 3, 4. Sudbury 6. Sault Ste. Marie, Mich., 7. Marquette 8. Calumet 9. Hancock 10. Ishpeming 11. Superior, Wis., 12.
OVER NIGHT (Wm. A. Brady, mgr.): New York city Jan. 2—indefinite.
PAID IN FULL (Central: United Play Co., Inc., mgrs.): Newton, Kan., 1. Abilene 2. Junction City 3. Manhattan 4. St. Marys 5. Holton 6. Falls City, Neb., 7. Pawnee 8. Beatrice 9. Fairbury 10. Red Cloud 11.
PAID IN FULL (Wagenhals and Kemper, mgrs.): Dayton, O., 27-March 1. Columbus 2-4. Youngstown, 6-8. Wheeling, W. Va., 9-11.
PAIR OF COUNTRY KIDS (H. W. Link, mgr.): Leon, Ia., 1. Corydon 3. Centerville 4. Muscatine 5. Washington 6. Winfield 7. Richland 8. Burlington 11.
POLLY OF THE CIRCUS (Frederic Thompson, mgr.): Kansas City, Mo., 26-March 4.
POLLY OF THE CIRCUS (Eastern: Frederic Thompson, mgr.): Texarkana, Tex., 1.
POMANDER WALK (Liebler and Co., mgrs.): New York city Dec. 26—indefinite.
PORT OF MISSING MEN (Rowland and Gaskill, mgrs.): Youngstown, O., 27-March 1.
POYNTER, BEULAH (Harry J. Jackson, mgr.): Jersey City, N. J., 27-March 4, Philadelphia, Pa., 5-11.
PRINCE OF HIS RACE (Oscar Graham, mgr.): Lehigh, Okla., 1. Coalgate 2. Wilburton 3. Henryetta 4. Kiefer 6. Pawhuska 6. Newkirk 7.
QUEEN OF THE HIGHWAY (Morrison and Hefferlin, mgrs.): Lincoln, Neb., 1. Des Moines, Ia., 2-4. Peoria, Ill., 5-8. Springfield 9-11.
REBECCA OF SUNNYBROOK FARM (Klaw and Erlanger, mgrs.): New York city Oct. 3—indefinite.
ROBERTSON, FORBES (Messrs. Shubert, mgrs.): Chicago, Ill., Jan. 23—indefinite.
ROBSON, MAY (L. S. Sire, mgr.): Omaha, Neb., 26-March 1.
ROSARY (Gaskell and MacVitty, mgrs.): Perry, Ia., 2. Adel 3. Atlantic 4. Neola 5. Fremont 6. Dunlap 7. Carroll 8. Eagle Grove 9. Webster City 10. Cedar Falls 11.
ROSARY (Rowland and Clifford, Inc., mgrs.): Circleville, O., 1. Chillicothe 2. Jackson 3. Portsmouth 4. Ashland, Ky., 7. Huntington, W. Va., 8. Charleston 9. Gallipolis, O., 10. Nelsonville 11.
ROSARY (No. 2: Rowland and Clifford, mgrs.): Barnesboro, Pa., 2. Johnstown 3, 4. Somerset 6. Cumberland, Md., 7. Martinsburg, W. Va., 8. Hagerstown, Md., 9. Hanover, Pa., 10. York 11.
ROSARY (Southern: Rowland and Clifford, Inc., mgrs.): Memphis, Tenn., 27-March 4. Little Rock, Ark., 6. Ft. Smith 7. Fayetteville 8. Joplin, Mo., 9. Springfield 10. Leavenworth, Kan., 11.
ROUND UP (E. J. Cohn, mgr.): Cleveland, O., 27-March 4.
ST. ELMO (Central: United Play Co., Inc., mgrs.): Stuttgart, Ark., 1. Dumas 2. Dermott 3. Lake Villiage 4. Hamburg 6. Crossett 7. Bastrop, La., 8. Monroe 9. Tallulah 10. Ruston 11.
ST. ELMO (Glaser and Stair, mgrs.): Chicago, Ill., 19-March 4.
SEARS, ZELDA (F. C. Wiswell, mgr.): St. Paul, Minn., 26-March 4.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): Philadelphia, Pa., Feb. 6—indefinite.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): Boise City, Ida., 8, 9.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): Montreal, P. Q., 27-March 4. Fall River, Mass., 9.
SHEA, THOMAS E. (A. H. Woods, mgr.): Brooklyn, N. Y., 20-March 4.
SILVER THREADS (Joe Lane, mgr.): Red Bluff, Cal., 2. Chico 3. Marysville 4. San Francisco 5-11.
SINS OF THE FATHER (George H. Brennan, mgr.): Hobart, Okla., 1. Elk City 2. El Reno 3. Guthrie 4.
SIS PERKINS (C. Jay Smith, mgr.): Russellville, Ky., 1. Clarksville, Tenn., 2. Milan 3. Jackson 4.
SKINNER, OTIS (Charles Frohman, mgr.): Lynchburg, Va., 1. Roanoke 2. Richmond 3, 4. Brooklyn, N. Y., 6-11.
SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert, mgrs.): Cleveland, O., 27-March 4.
SPENDTHRIFT (Eastern: Frederic Thompson, mgr.): Boston, Mass., 20-March 4.
SPENDTHRIFT (Western: Frederic Thompson, mgr.): Richmond, Ind., 1.
SQUAW MAN (Willis Amusement Co., mgrs.): Fayetteville, N. C., 1. Raleigh 2. Durham 3. Greensboro 4. Salisbury 6. Statesville 7. Asheville 8. Greenville, S. C., 9. Spartanburg 10. Charlotte, N. C., 11.
SQUAW MAN (Western: H. B. Pierce, mgr.): Tucson, Ariz., 1. Bisbee 2. Douglas 3. El Paso, Tex., 4, 5. Albuquerque, N. M., 6. Santa Fe 7. Las Vegas 8. Trinidad, Colo., 9. Pueblo 10. Colorado Springs 11.
STAHL, ROSE (Henry B. Harris, mgr.): Detroit, Mich., 27-March 4.
STARR, FRANCES (David Belasco, mgr.): New York city 27-March 4. Newark, N. J., 6-11.
THAIS (Jos. M. Gaites, mgr.): Baltimore, Md., 27-March 4.
THIEF (Eastern: Geo. A. Sullivan, mgr.): Greensburg, Pa., 2. Latrobe 3.
THIEF (A. H. Woods, mgr.): Nashville, Tenn., 27-March 4. Knoxville 6-11.
THIEF (Western: H. A. Bailey, mgr.): Danville, Ill., 1. Ft. Wayne, Ind., 2-4. Hammond 5. South Bend 6. Goshen 7. Elkhart 8. Dowagiac, Mich., 9. Kalamazoo 10. Battle Creek 11.
THREE WEEKS: Boise City, Ida., 10, 11.
TRAVELING SALESMAN (Henry B. Harris, mgr.): Brooklyn, N. Y., 27-March 4.
TRAVELING SALESMAN (Co. B: Henry B. Harris, mgr.): Tulsa, Okla., 1. Muskogee 2. McAlester 3. Oklahoma City 4.
UNCLE TOM'S CABIN (A. W. Martin's: Wm. Kibble, mgr.): Rochester, N. Y., 27-March 1. Syracuse 2-4. Cleveland, O., 6-11.
UNCLE TOM'S CABIN (Western: A. W. Martin's): Rochester, Pa., 1. Bucyrus, O., 2. Findlay 3. Delaware 4. Washington Court House 7. Bainbridge 8. Greenfield 9. Piqua 10. Middletown 11. Hamilton 12.
VON POSSART, ERNST (Gustav Amberg, mgr.): Chicago, Ill., 20-March 4. St. Louis, Mo., 6-11.
WALSH, BLANCHE (A. H. Woods, mgr.): Dayton, O., 2. Richmond, Ind., 3. Muncie 4. Terre Haute 6. Evansville 7. Owensboro, Ky., 8. Louisville 9-11.
WARDE, FREDERICK: Salt Lake City, U., 1. Los Angeles, Cal., 5-11.
WARFIELD, DAVID (David Belasco, mgr.): Chicago, Ill., Feb. 6—indefinite.
WARNER, H. B. (Liebler and Co., mgrs.): Baltimore, Md., 27-March 4.
WARNING, THE (Messrs. Shubert, mgrs.): Chicago, Ill., Jan. 30—indefinite.
WHITE CAPTIVE: Cincinnati, O., 26-March 4.
WHITE SQUAW (Louis F. Werba, mgr.): Peoria, Ill., 26-March 1. Springfield 2-4.
WHITESIDE, WALKER (Liebler and Co., mgrs.): Buffalo, N. Y., 27-March 1. Hamilton, Ont., 2, 3.
WILSON, AL. H. (Sidney R. Ellis, mgr.): Ray City, Mich., 2. Saginaw 3. Port Huron 4. Detroit 5-11.
WILSON, FRANCIS (Charles Frohman, mgr.): Denver, Colo., 27-March 4.
WOLF (Stair and Havlin, mgrs.): Minneapolis, Minn., 26-March 4. Milwaukee, Wis., 5-11.
ZEBRA (Charles Frohman, mgr.): New York city Feb. 13-March 4.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox, mgr.): New York city Aug. 29—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 29—indefinite.
AMBERG (Gustav Amberg, mgr.): New York city Jan. 16—indefinite.
ARCADE: Newark, N. J., Jan. 9—indefinite.
ASSOCIATED PLAYERS (Eugene Powers, mgr.): Little Rock, Ark., Jan. 9—indefinite.
AVERY STRONG (Monte Thompson, mgr.): New Bedford, Mass., Jan. 16—indefinite.
BAKER (George L. Baker, mgr.): Spokane, Wash., Sept. 4—indefinite.
BAKER (George L. Baker, mgr.): Portland, Ore., Nov. 26—indefinite.
BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Providence, R. I., Nov. 14—indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.
BIJOU: Pawtucket, R. I., Aug. 8—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BITTNER, BILL: El Paso, Tex., Dec. 25—indefinite.
BOSTON PLAYERS (George C. Wilson, mgr.): Baltimore, Md., Nov. 21—indefinite.
BUCHANAN, LORRAINE: Ft. Worth, Tex., Jan. 16—indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.
BURTON (Chas. A. De Vonde, mgr.): Louisville, Ky.—indefinite.
CASINO: Mansfield, O.—indefinite.
COLLEGE (T. C. Gleason, mgr.): Chicago, Ill., Nov. 7—indefinite.
CONNES AND EDWARDS: Wilmington, Del.—indefinite.
CORNELL, HARRY (J. W. Gillette, mgr.): Butte, Mont., Feb. 13—indefinite.
CRAIG, JOHN (John Craig, mgr.): Boston, Mass., Aug. 29—indefinite.
CRESCENT (Stephen Steinach, mgr.): Mt. Vernon, N. Y., Jan. 16—indefinite.
CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 3—indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 5—indefinite.
DOMINION PLAYERS (W. R. Lawrence, mgr.): Winnipeg, Man.—indefinite.
D'ORMOND-FULLER (John D'Ormond, mgr.): Joplin, Mo., Dec. 11—indefinite.
EMERY (Edwin T. Emery, mgr.): San Jose, Cal., Jan. 1—indefinite.
EMPIRE (Monte Thompson, mgr.): Holyoke, Mass.—indefinite.
FORBES (Gus A. Forbes, mgr.): Stamford, Conn., Nov. 28—indefinite.
FOREPAUGH (George Fish, mgr.): Cincinnati, O., Sept. 18-March 4.
GAGNON-POLLOCK: Houston, Tex., Dec. 25—indefinite.
GARRICK: Grand Rapids, Mich., Aug. 21—indefinite.
GARRICK (M. Emerson, mgr.): Salt Lake City, U., Sept. 4—indefinite.
GERMAN: Cincinnati, O., Oct. 2—indefinite.
GERMAN: Milwaukee, Wis., Sept. 25—indefinite.
GERMAN (Mrs. F. Welb, mgr.): St. Louis, Mo., Oct. 2—indefinite.
GERMAN (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 24—indefinite.
GERMAN (Theodore Burgarth, mgr.): New York city Sept. 24—indefinite.
GIRTON: San Francisco, Cal.—indefinite.
GOTHAM: Brooklyn, N. Y.—indefinite.
GRAND: Ottawa, Ont., Dec. 25—indefinite.
GRAND (M. Keeney, mgr.): Reading, Pa., Oct. 24—indefinite.
GRAY, MARIE: Henderson, Ky., Dec. 12—indefinite.
HAYWARD, GRACE, ASSOCIATE PLAYERS: Oak Park, Ill.—indefinite.
HICKMAN-BESSEY (Jas. D. Proudlove, mgr.): Bloomington, Ill., Feb. 5—indefinite.
HOLLINGSWORTH TWINS (Lew Gleason, mgr.): Houston, Tex.—indefinite.
HORNE'S (F. P. Horne, mgr.): Akron, O.—indefinite.
IMPERIAL: St. Louis, Mo., Jan. 1—indefinite.
IMPERIAL THEATRE (Kilnt and Gazolo, mgrs.): Chicago, Ill., Dec. 25—indefinite.
INDIANA: South Bend, Ind., Sept. 4—indefinite.
KEITH (James E. Moore, mgr.): Portland, Me.—indefinite.
KING, JOSEPH (King and Seymour, mgrs.): Chester, Pa., Jan. 30—indefinite.
LAWRENCE (Del S. Lawrence, mgr.): Spokane, Wash., Dec. 25—indefinite.
LAWRENCE (Jos. J. Flynn, mgr.): Lawrence, Mass., Feb. 11—indefinite.
LORCH, THEODORE: Guthrie, Okla., Feb. 6—indefinite.
LYCEUM (Louis Phillips, mgr.): Brooklyn, N. Y.—indefinite.
LYRIC: Lincoln, Neb., Aug. 28—indefinite.
LYRIC: Minneapolis, Minn.—indefinite.
MAC LEAN (F. G. MacLean, mgr.): Indianapolis, Ind., Feb. 20-April 29.
MACK-LEONE (Willard Mack, mgr.): Duluth, Minn., Feb. 19—indefinite.
MAJESTIC THEATRE (G. P. Farrington, mgr.): Schenectady, N. Y., Nov. 13—indefinite.
MARLOWE (Chas. B. Marvin, mgr.): Chicago, Ill.—indefinite.
MAXWELL, LILLIAN: Superior, Wis., Jan. 23—indefinite.
MEEK, DONALD (Donald Meek, mgr.): Lowell, Mass., Feb. 4—indefinite.
MOREY (Le Comte and Fleischer's): Des Moines, Ia.—indefinite.
MORRISON, LINDSAY: Lynn, Mass.—indefinite.
MORRIS-THURSTON (Wm. B. Morris, mgr.): Milwaukee, Wis.—indefinite.
MOZART THEATRE (Stanford and Western, mgrs.): Elmira, N. Y., Jan. 23—indefinite.
NATIONAL: Quebec, Can.—indefinite.
NATIONAL: Montreal, P. Q., Aug. 13—indefinite.
NEW CRITERION (Klint and Gazolo, mgrs.): Chicago, Ill., Aug. 14—indefinite.
NESBITT PLAYERS (D. M. Cauffman, mgr.): Wilkes-Barre, Pa., Dec. 26—indefinite.
NEW THEATRE (Winthrop Ames, director): New York city Dec. 19—indefinite.
NORTH BROS. (North Bros., mgrs.): Topeka, Kan., Aug. 29—indefinite.
NORTH BROS. (Frank North, mgr.): Oklahoma City, Okla., Sept. 18—indefinite.
OPERA HOUSE PLAYERS: Paterson, N. J.—indefinite.
ORPHEUM PLAYERS (Grant Laferty, mgr.): Philadelphia, Pa.—indefinite.
PARTELLO (W. A. Partello, mgr.): Calgary, Alta., Can.—indefinite.
PAYCEN (E. S. Lawrence, mgr.): Toledo, O., Aug. 28—indefinite.
PAYTON (Corse Payton, mgr.): Hoboken, N. J., Aug. 28—indefinite.
PAYTON'S LEE AVE (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 28—indefinite.
PEOPLE'S: Chicago, Ill., Dec. 26—indefinite.
POLI (S. Z. Poli, mgr.): Norwich, Conn., Dec. 12—indefinite.
POLI (S. Z. Poli, mgr.): Scranton, Pa., Nov. 21—indefinite.
POLLARD, DAPHNE (Wm. Kelly, mgr.): Seattle, Wash., Feb. 19—indefinite.
PRINCESS: Des Moines, Ia., Aug. 28—indefinite.
PRINCESS: Davenport, Ia.—indefinite.
ROBYNS (William Robyns, mgr.): Auburn, N. Y., Feb. 6—indefinite.
ROCHESTER'S OWN (Jay Hunt, mgr.): Rochester, N. Y., Feb. 13—indefinite.
SCHULTZ (Raab and Kelter, mgrs.): Zanesville, O., Oct. 31—indefinite.
SHERMAN: Elgin, Ill.—indefinite.
SPOONER, CECIL (Harry Spooner Co., mgrs.): New York city Feb. 27—indefinite.
SPOONER, EDNA MAY (Mary Gibbs Spooner,

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mgr.): Jersey City, N. J., Oct. 1—indefinite.
STERLING PLAYERS (Jack Simmons, mgr.): Detroit, Mich.—indefinite.
STEVENS, LANDER: Seattle, Wash., Feb. 12—indefinite.
TEMPLE PLAYERS: Camden, N. J.—indefinite.
THOMPSON-FLYNN (Monte Thompson, mgr.): Lowell, Mass., Feb. 1—indefinite.
THOMPSON-FLYNN (Monte Thompson, mgr.): Salem, Mass.—indefinite.
THOMPSON-WOODS (Monte Thompson, mgr.): Lawrence, Mass.—indefinite.
THOMPSON AND WOODS: Brockton, Mass., Jan. 30—indefinite.
TRABERN (Al. Trabern, mgr.): Nashville, Tenn., Jan. 30—indefinite.
TREMONT: New York city—indefinite.
TRIDALE, BOYD B.: Cedar Rapids, Ia.—indefinite.
TURNER, CLARA (W. F. Barry, mgr.): Milwaukee, Wis.—indefinite.
VAN DYKE-EATON (F. Mack, mgr.): St. Louis, Mo.—indefinite.
WARBURTON (Jack Warburton, mgr.): Battle Creek, Mich., Jan. 23—indefinite.
WOLFE (J. A. Wolfe, mgr.): Wichita, Kan.—indefinite.
WOODWARD (O. D. Woodward, mgr.): Omaha, Neb., Aug. 27—indefinite.
YALE (Monte Thompson, mgr.): New London, Conn., Feb. 22—indefinite.

TRAVELING STOCK COMPANIES

BROWN, KIRK (C. W. Miller, mgr.): Schenectady, N. Y., 27-March 4, Utica 6-11.
BUCKLEY, LOUISE (Harry Hamilton, mgr.): Phoenix, Ariz., 26-March 11.
CHAUNCEY-KELFFER (Fred Chauncey, mgr.): Owensville, Ky., 27-March 4, Troy 6-11.
CULHANE'S COMEDIANS (Will E. Culhane, mgr.): Hopkinsville, Ky., 27-March 4.
CULHANE'S COMEDIANS (Maelyn Allyn, mgr.): St. Vernon, O., 27-March 4.
CULHANE'S COMEDIANS (Wm. H. Chase, mgr.): Elwood, Ind., 27-March 4.
CUTTER (A. O. White, mgr.): Coldwater, Mich., 27-March 4.
DE LACY, LEIGH (Monte Thompson, mgr.): Salem, Mass., 26-March 4.
DUCHE, SANFORD (B. S. Ward, mgr.): Fort William, Can., 27-March 1, Fort Francis 2, 4, Winnipeg, Man., 6-8.
FOX-GLIFFERTY (Jos. Dougherty, mgr.): Sheridan, Mont., 27-March 4.
ECKHARDT'S IDEALS (Oliver J. Eckhardt, mgr.): Rapid City, S. D., 27-March 1, Lead 2-3, Bellefourche 6-8, Sturgis 9-11.
GRAYCE, HELEN (N. Appell, mgr.): East Liverpool, O., 27-March 4, Erie, Pa., 6-11.
GORDINIER BROTHERS: Unionville, Mo., 27-March 4.
HALL, DON C. (Don C. Hall, mgr.): Watertown, Wis., 27-March 4.
HARVEY (H. D. Orr, mgr.): Kankakee, Ill., 27-March 4.
HILLMAN'S (F. P. Hillman, mgr.): Superior, Neb., 2-4, Napanee 6-8, Bloomington 9-11.
HILLMAN'S IDEALS (Lucy M. Hayes, mgr.): Hoisington, Kan., 27-March 1.
JEAVON, IRENE (Thos. J. Jeavon, mgr.): Jeannetown, Pa., 27-March 1, Cumberland, Md., 2-4.
KEITH (Cato S. Keith, mgr.): Lafayette, Ind., 27-March 4, Decatur, Ill., 6-11.
KING AND LYNN: Laconia, N. H., 27-March 4, Concord 6-11.
LOCKES, THE (Harry Sohns, mgr.): Osbourne, Kan., 4.
LONG, FRANK E. (Frank E. Long, mgr.): Lancaster, Wis., 27-March 4, Dubuque, Ia., 6-11.
LYCEUM COMEDY (Kemble and Sinclair's): Hopkins, Ky., 27-March 4.
LYRIC (Campbell and Dibble, mgrs.): Fairmount, Minn., Feb. 12-March 11.
MANNIX, PHIL: Northampton, Mass., 27-March 4.
MALLORY, CLIFTON (D. H. Cook, mgr.): Connellsville, Pa., 27-March 4.
MARY (J. J. Comits and Fleischer's): Frederick, Okla., 27-March 4, Lawton 5-11.
MURRAY-MACKEY (John J. Murray, mgr.): Jackson, Mich., 20-March 4, Battle Creek 6-11.
PICKERTS, FOUR (Willis Pickert, mgr.): Tampa, Fla., 27-March 4.
TAYLOR (H. W. Taylor, prop.): Gloucester, Mass., 27-March 4, Clinton 6-11.
TAYLOR, ALBERT (E. J. Lassarre, mgr.): Whitney, Tex., 1, Walnut Springs 2, Stephenville 3, 4.
TEMPEST (J. L. Tempest, mgr.): Plymouth, Pa., 27-March 4.
WIGWAM SISTERS: Hearne, Tex., 27-March 1 Mart 2-4, Gatesville 6-11.

OPERA AND MUSICAL COMEDY

ABORN ENGLISH OPERA (Messrs. Aborn, mgrs.): Buffalo, N. Y., 27-March 1, Rochester 2-4.
ABORN GRAND OPERA (Messrs. Aborn, mgrs.): New York city Feb. 20—indefinite.
ALMA, WHERE DO YOU LIVE? (Joseph M. Weber, mgr.): New York city Sept. 29—indefinite.
ARCADIANS (Charles Frohman, mgr.): South Bend, Ind., 1, Kalamazoo, Mich., 2, Grand Rapids 3, 4.
ARCADIANS (Charles Frohman, mgr.): Oakland, Cal., 27-March 1, San Jose 2, Santa Barbara 3, San Diego 4.
ARMSTRONG MUSICAL COMEDY: San Francisco, Cal.—indefinite.
BERNARD, SAM (Messrs. Shubert, mgrs.): Philadelphia, Pa., 27-March 11.
BLACK PATTI (B. Voelckel, mgr.): Wilmington, N. C., 27, Newbern 28, Goldsboro 3, Wilson 4, Norfolk, Va., 6, Elizabeth City 7, Edenton 8, Petersburg, Va., 9, Richmond 10, Fredericksburg 11.
BOHEMIAN GIRL (Messrs. Aborn, mgrs.): Columbus, O., 27-March 4.
BOSTON GRAND OPERA (Henry Russell, mgr.): Boston, Mass., Nov. 7—indefinite.
BRIGHT EYES (Jos. M. Gaites, mgr.): Charleston, W. Va., 1, 2, Wheeling 3, 4.
BRIGHT EYES (Jos. M. Gaites, mgr.): Newark, O., 1, Marietta 2.
BROKEN IDOL (Dave Seymour, mgr.): St. Louis, Mo., 26-March 4.
CAHILL, MARIE (Daniel V. Arthur, mgr.): Pittsburgh, Pa., 27-March 4, Chicago, Ill., 6-25.
CARLE, RICHARD (Frazee and Lederer, mgrs.): Washington, D. C., 27-March 4, New York city 6—indefinite.
CAT AND THE FIDDLE (Chas. A. Sellon, mgr.): Mason City, Ia., 1, Waterloo 2, Marshalltown 3, Cedar Rapids 4, Moline, Ill., 5, Grinnell, Ia., 6, Oskaloosa 7, Ft. Dodge 8, Cherokee 9, Sioux Falls, S. D., 10, Sioux City, Ia., 11.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): Louisville, Ky., 27-March 1.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): Denver, Colo., 27-March 11.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): Cincinnati, O., 26-March 4.
COW AND THE MOON (Chas. A. Sellon, mgr.): Danville, Va., 1, Lynchburg 2, Roanoke 3, Staunton 4.
CURTIS COMEDY (Allen Curtis, mgr.): Denver, Colo., Dec. 25—indefinite.
DANIELS, FRANK (Chas. B. Dillingham, mgr.): Indianapolis, Ind., 1, 2.
DILL, MAX (Max Dill, mgr.): Portland, Ore., 26-March 4, Astoria 5, Vancouver, Wash., 6, Kelso 7, Tacoma 10, 11.
DOLLAR PRINCESS (Charles Frohman, mgr.): Portland, Me., 1, Salem, Mass., 2, Worcester 3, Springfield 4.
DOLLAR PRINCESS (Charles Frohman, mgr.): New Orleans, La., 19-March 4.
DRESSLER, MARIE (Lew Fields, mgr.): Kansas City, Mo., 26-March 4.
ELTINGE, JULIAN (A. H. Woods, mgr.): Boston, Mass., Feb. 6-March 4, Chicago, Ill., 6—indefinite.
FOLLIES OF 1910 (Florence Ziegfeld, mgr.): Boston, Mass., Jan. 9-March 4, Brooklyn, N. Y., 6-11.
FOX, DELLA (Wallace and Perkins, mgrs.): Memphis, Tenn., 3, 4.
FRENCH OPERA (Julius Lavolle, mgr.): New Orleans, La., Nov. 22—indefinite.
GIRL I LOVE (Harry Askin, mgr.): Chicago, Ill., Feb. 5—indefinite.
GIRL OF MY DREAMS (Jos. M. Gaites, mgr.): Boston, Mass., 27-March 18.
GLASER, LULU (Messrs. Shubert, mgrs.): Milwaukee, Wis., 27-March 2.
GODDESS OF LIBERTY (Mort H. Singer, mgr.): Kingston, Ont., 3.
GUNNING, LOUISE (Messrs. Shubert, mgrs.): New York city Feb. 6—indefinite.
HAPPY HOOLIGAN (Gus Hill, mgr.): Milwaukee, Wis., 26-March 4.
HARTMAN, FERRIS: Los Angeles, Cal., Oct. 16—indefinite.
HEN-PECKS (Lew Fields, mgr.): New York city Feb. 4—indefinite.
HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): Dallas, Tex., 1, 2, Ft. Worth 3, 4.
HONEYMOON TRAIL (Fitzgerald and Kelly, mgrs.): Lafayette, Ind., 1, Logansport 2, Peru 3, South Bend 4.
INTERNATIONAL CUP, BALLET OF NIAGARA, AND THE EARTHQUAKE (Messrs. Shubert, mgrs.): New York city Sept. 3—indefinite.
ISLE OF SPICE (Eastern: F. A. Wade, mgr.): Kenton, O., 1, Bowling Green 2, Fostoria 3, Tiffin 4, Defiance 6, Auburn, Ind., 7, Butler 8, Kendallville 9, Goshen 10, Elkhart 11.
JANIS, ELSIE (Chas. Dillingham, mgr.): New York city Jan. 2—indefinite.
JAPANESE HONEYMOON (Burt Herbert, mgr.): Daytona, Fla., 1, Palatka 2, St. Augustine 3, Jacksonville 4-6, Brunswick, Ga., Savannah 8.
JOLLY BACHELORS (Lew Fields, mgr.): Brooklyn, N. Y., 27-March 11.
JUVENILE BOSTONIANS (B. E. Lang, mgr.): Bessemer, Mich., 1, Ironwood 2-4.
KATIE-DID (Jos. M. Gaites, mgr.): Chicago, Ill., Feb. 13—indefinite.
LEWIS, DAVE (A. H. Shapiro, mgr.): Chicago, Ill., Feb. 12—indefinite.
LITTLE MISS FIX-IT (Messrs. Werba and Luescher, mgrs.): Waterbury, Conn., 9.
MACDONALD, CHRISTIE (Werba and Luescher, mgrs.): New York city Dec. 26—indefinite.
McCOY, BESSIE (C. B. Dillingham, mgr.): Pittsburgh, Pa., 27-March 4.
McFADDEN'S FLATS (Barton and Wiswell, mgrs.): Philadelphia, Pa., 27-March 4.
MADAME SHERRY (Co. A: Woods, Frazee and Lederer, props.): New York city Aug. 30-March 11.
MADAME SHERRY (Co. B: Woods, Frazee and Lederer, props.): San Francisco, Cal., 27-March 18.
MADAME SHERRY (Co. E: Frazee and Lederer, mgrs.): Waterbury, Conn., 1, New Haven 2-4, Montreal, P. Q., 6-11.
MARRIAGE A LA CARTE (Liebler and Co., mgrs.): New York city Jan. 2-March 4, Boston 6—indefinite.
MERRY WIDOW (Eastern: Henry W. Savage, mgr.): Los Angeles, Cal., 26-March 4, Bakersfield 5, Hanford 6, Fresno 7, San Jose 8, Stockton 9, Oakland 10, 11.
MERRY WIDOW (Southern: Henry W. Savage, mgr.): St. Louis, Mo., 26-March 4, Kansas City 5-11.
METROPOLITAN OPERA (Metropolitan Opera Co., mgrs.): New York city Nov. 14—indefinite.
MIDNIGHT SONS (Lew Fields, mgr.): San Francisco, Cal., 19-March 4.
MONTGOMERY AND STONE (Charles Dillingham, mgr.): Kansas City, Mo., 5-11.
MOORE, VICTOR (Frazee and Lederer, mgrs.): New York city Feb. 20—indefinite.
MY CINDERELLA GIRL (Delamater and Norris, mgrs.): Richmond, Va., 27-March 4.
MY CINDERELLA GIRL (Delamater and Norris, mgrs.): Ogdensburg, N. Y., 1, Oswego 2, Sodus 3, Geneva 4, Rochester 6-8, Syracuse 9-11.
MY FRIEND FROM DIXIE (Dixie Amusement Co., mgrs.): Chicago, Ill., 26-March 18.
NAUGHTY MARIETTA (Oscar Hammerstein, mgr.): New York city Nov. 7-March 4, Boston, Mass., 6-18.
NEW COMIC OPERA (J. C. Williamson, Ltd., mgrs.): Dunedin, New Zealand, 28-March 10, Oamaru 11-13, Christchurch 14-29.
NEWLYWEDS AND THEIR BABY (Eastern: Lieber-Bratton Co., props.): St. Joseph, Mo., 26-March 1, Atchison, Kan., 2, Sedalia, Mo., 3, Jefferson City 4, Alton, Ill., 5, Hannibal, Mo., 6, Keokuk, Ia., 7, Ft. Madison 8, Burlington 9, Galesburg, Ill., 10, Davenport, Ia., 11.
NINER MUSICAL COMEDY (Edwin Niner, mgr.): Boone, Ia.—indefinite.
OPERA COMIQUE (Thos. Quinlan, mgr.): Manchester, Eng., 27-March 4, Sheffield 6-11, Bristol 13-18, Cardiff, Wales, 20-25, Plymouth, Eng., 27-April 1, Portsmouth 3-8.
PINK LADY (Klaw and Erlanger, mgrs.): Philadelphia, Pa., Feb. 13-March 11.
POWERS, JAS. T. (Messrs. Shubert, mgrs.): Seattle, Wash., 26-March 4.
PRINCE OF PILSEN (Henry W. Savage, mgr.): Hamilton, Can., 1, Kingston 2, Ottawa 3, 4, Montreal 6-11.
RED MILL, THE (Martin and Emery, mgrs.): Concord, N. H., 1, Dover 2, Haverhill, Mass., 3, Gloucester 4.
RING, BLANCHE (Lew Fields and Frederick MacKay, mgrs.): New Orleans, La., 26-March 4.
SCHOOL DAYS (Stair and Havlin, mgrs.): Chicago, Ill., 19-March 4, Springfield 5-8, Peoria 9-11.
SHEEHAN, JOSEPH (J. A. Sanders, mgr.): Goshen, Ind., 4.
SIDNEY, GEORGE (E. D. Stair, mgr.): Buffalo, N. Y., 27-March 4.
SMART SET (No. 1: Barton and Wiswell, mgrs.): Chicago, Ill., 26-March 4.
SOUL KISS (Western: Mittenthal Bros., mgrs.): Cleveland, O., 27-March 4, Buffalo, N. Y., 6-11.
STUBBORN CINDERELLA (Chas. A. Goettler, mgr.): Kingston, Can., 1, Belleville 2, Peterboro 3, Hamilton 4, Toronto 6-11.
SUNNY SOUTH (J. C. Rockwell, mgr.): Spring Valley, Minn., 1, Preston 2, Austin 3, Mason City, Ia., 4, Albert Lea, Minn., 5, Wells 6, Winnebago 7, Blue Earth 8, Estherville, Ia., 9, St. James, Minn., 10, Mankato 11, New Prague 12.
SUPERBA (Edwin Warner, mgr.): Cincinnati, O., 6-11.
TIME, THE PLACE AND THE GIRL (Eastern: F. A. Wade, mgr.): Gloucester, Mass., 1, South Framingham 2, Gardiner 3, Worcester 4, Putnam, Conn., 6, Willimantic 7, Middletown 8, New London 9, Bridgeport 10, Poughkeepsie, N. Y., 11.
WARD AND VOKES (Ed. D. Stair, mgr.): Chattanooga, Tenn., 27-March 1, Knoxville 2-4, Lexington, Ky., 6, Hamilton, O., 7, Connersville, Ind., 8, Richmond 9, Piqua, O., 10, Springfield 11.
WHEN SWEET SIXTEEN (Ever-Wall Co., Inc., mgrs.): Chicago, Ill., Feb. 12—indefinite.
WINNING MISS (Boyle Woolfolk, mgr.): New Orleans, La., 26-March 4, Memphis, Tenn., 5-11.
WOODRUFF, HENRY (Mort H. Singer, mgr.): Lima, O., 1, Piqua 2, Dayton 3, Springfield 4, Cleveland 6-11.
ZINN'S MUSICAL COMEDY (A. M. Zinn, mgr.): Bisbee, Ariz., 23-March 2, Tucson 3—indefinite.

MINSTRELS.

BIG CITY (John W. Vogel, mgr.): Meadville, Pa., 1, Greenville 2, Mercer 3, Butler 4, Charleroi 6, Brownsville 7, Danora 8, Washington 9, Steubenville, O., 10, Beaver Falls, Pa., 11.
DOCKSTADER'S MINSTRELS, LEW (Lew Dockstader, mgr.): Memphis, Tenn., 26-March 4.
DUMONT'S MINSTRELS: Philadelphia, Pa., Aug. 20—indefinite.
EVANS' HONEY BOY (George Evans, mgr.): Pittsburgh, Pa., 27-March 4.
FIELD'S GREATER MINSTRELS (Al. G. Field, mgr.): Hannibal, Mo., 1, Keokuk, Ia., 2, Burlington 3, Davenport 4, Des Moines 5.
FOX'S LONE STAR (Roy E. Fox, mgr.): Kaufman, Tex., 27-March 1, Terrell 2-4.
GEORGIA TROUBADOURS (Wm. McCabe, mgr.): Indianola, Ia., 1, Dallas Center 2, 3, Woodward 4-6.

BURLESQUE.

AL. REEVES' BEAUTY SHOW (H. N. Homan, mgr.): Newark, N. J., 27-March 4, Hoboken 6-11.
AMERICANS (Teddy Symonds, mgr.): Scranton, Pa., 27-March 1, Wilkes-Barre 2-4, Philadelphia 6-11.
BEAUTY TRUST (H. W. Thompson, mgr.): Hoboken, N. J., 27-March 4.
BEHMAN SHOW (Jack Singer, mgr.): Bridgeport, Conn., 27-March 1, Springfield, Mass., 2-4, Providence, R. I., 6-11.
BIG BANNER (Frank Livingston, mgr.): New York city 27-March 11.
BIG GAIETY (Columbia Amusement Co., mgrs.): Chicago, Ill., 26-March 4.
BIG REVIEW (Henry P. Dixon, mgr.): Newark, N. J., 27-March 4, New York city 6-11.
BOHEMIANS (Al. Lubin, mgr.): Jersey City, N. J., 27-March 1, Paterson 2-4, Wilkes-Barre, Pa., 6-8, Scranton 9-11.
BON TON: Baltimore, Md., 27-March 4, Washington, D. C., 6-11.
BOWERY (E. Dick Rider, mgr.): Philadelphia, Pa., 27-March 4, Baltimore, Md., 6-11.
BRIGADIERS (Louis Stark, mgr.): St. Paul, Minn., 26-March 4, Omaha, Neb., 5-8, St. Joseph, Mo., 9-11.
BROADWAY GAYETY GIRLS (Louis Oberworth, mgr.): Milwaukee, Wis., 26-March 4, Minneapolis, Minn., 6-11.
CENTURY GIRLS (Jack Faust, mgr.): Cincinnati, O., 26-March 4, Chicago, Ill., 5-11.
CHERRY BLOSSOMS (Chas. F. Edwards, mgr.): Brooklyn, N. Y., 6-18.
COLLEGE GIRLS (Max Spiegel, mgr.): Boston, Mass., 27-March 4, Albany, N. Y., 6-8, Schenectady 9-11.
COLUMBIA (Frank Logan, mgr.): Albany, N. Y., 27-March 1, Schenectady 2-4, Brooklyn 6-11.
COZY CORNER GIRLS (Sam Robinson, mgr.): Wilkes-Barre, Pa., 27-March 1, Scranton 2-4.
CRACKERJACKS (Harry Leonl, mgr.): Washington, D. C., 27-March 4, Pittsburgh, Pa., 6-11.
DAINTY DUCHESS: Brooklyn, N. Y., 27-March 4, New York city 6-11.
DREAMLAND (Issy Grodz, mgr.): Minneapolis, Minn., 26-March 4, St. Paul 6-11.
DUCKLINGS (Frank Calder, mgr.): Baltimore, Md., 27-March 4, Allentown, Pa., 6, Reading 7, Harrisburg 8, Altoona 9, Johnstown 10.
FADS AND FOLLIES (Chas B. Arnold, mgr.): Chicago, Ill., 26-March 4, Cincinnati, O., 6-11.
FOLLIES OF NEW YORK AND PARIS (F. M. Rosenthal, mgr.): Kansas City, Mo., 26-March 4, Omaha, Neb., 6-11.
FOLLIES OF THE DAY (Barney Gerard, mgr.): Cleveland, O., 27-March 4, Chicago, Ill., 5-11.
GINGER GIRLS (Lon Hurtig, mgr.): Cincinnati, O., 26-March 4, Louisville, Ky., 5-11.
GIRLS FROM DIXIE (Joseph Leavitt, mgr.): Indianapolis, Ind., 27-March 4, Louisville, Ky., 5-11.
GIRLS FROM HAPPYLAND (E. W. Chapman, mgr.): Chicago, Ill., 26-March 4, Detroit, Mich., 6-11.
GOLDEN CROOK (James Fulton, mgr.): Cleveland, O., 27-March 4, Toledo 5-11.
HASTINGS' BIG SHOW: Detroit, Mich., 26-March 4, Toronto, Ont., 6-11.
IMPERIALS (Sam Williams, mgr.): Boston, Mass., 20-March 4, Jersey City, N. J., 6-8, Paterson 9-11.
IRWIN'S BIG SHOW (Archie Bennett, mgr.): St. Louis, Mo., 26-March 4, Kansas City 6-11.
JARDIN DE PARIS GIRLS (Will Roehm, mgr.): New York city 20-March 4, Newark, N. J., 6-11.
JERSEY LILIES (James Cooper, mgr.): New York city 27-March 4, Philadelphia, Pa., 6-11.
JOLLY GIRLS (R. E. Patton, mgr.): Chicago, Ill., 26-March 4, Detroit, Mich., 5-11.
KENTUCKY BELLES (C. E. Foreman, mgr.): Brooklyn, N. Y., 27-March 11.

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KNICKERBOCKERS (Louis Robie, mgr.): Brooklyn, N. Y., 27-March 4, Newark, N. J., 6-11.
LADY BUCCANEERS (M. Strouse, mgr.): Buffalo, N. Y., 27-March 4, Toronto, Ont., 6-11.
LOVE MAKERS (Sam Howe, mgr.): Boston, Mass., 27-March 4, New York city 6-11.
MAJESTICS (Fred Irwin, mgr.): Louisville, Ky., 26-March 4, St. Louis, Mo., 5-11.
MARATHON GIRLS (Phil Sheridan, mgr.): Buffalo, N. Y., 27-March 4, Rochester 6-11.
MERRY MAIDENS (Edward Shafer, mgr.): St. Louis, Mo., 26-March 4, East St. Louis, Ill., 5, Indianapolis, Ind., 6-11.
MERRY WHIRL (Louis Epstein, mgr.): Chicago, Ill., 27-March 4, Milwaukee, Wis., 5-11.
MIDNIGHT MAIDENS (Gus Hill, mgr.): New York city 20-March 11.
MISS NEW YORK, JR. (Wm. Fennessy, mgr.): Brooklyn, N. Y., 20-March 4, New York city 6-18.
MOULIN ROUGE (Maurice Jacobs, mgr.): Philadelphia, Pa., 27-March 4, Washington, D. C., 6-11.
PARISIAN WIDOWS (Weber and Rush, mgrs.): Toronto, Ont., 27-March 4, Buffalo, N. Y., 6-11.
PASSING PARADE (Clarence Burdick, mgr.): New York city 27-March 4.
PAT WHITE'S GAIETY GIRLS (Walter Greaves, mgr.): Boston, Mass., 27-March 11.
PENNANT WINNERS (Bob Miles, mgr.): Pittsburgh, Pa., 27-March 4, Cleveland, O., 6-11.
QUEEN OF BOHEMIA (Max Spiegel, mgr.): Toledo, O., 26-March 4, Chicago, Ill., 5-11.
QUEENS OF THE JARDIN DE PARIS (Jos. Howard, mgr.): Omaha, Neb., 26-March 4, Minneapolis, Minn., 6-11.
RECTOR GIRLS (Morris Weinstock, mgr.): Detroit, Mich., 26-March 4, Buffalo, N. Y., 6-11.
RENTZ-SANTLEY (J. E. Early, mgr.): Milwaukee, Wis., 26-March 4, Chicago, Ill., 5-11.
ROBINSON'S CRUSOE GIRLS (Chas. Robinson, mgr.): Schenectady, N. Y., 27-March 1, Albany 2-4, Boston, Mass., 6-11.
ROLLICKERS (Alex. Gorman, mgr.): Omaha, Neb., 26-March 1, St. Joseph, Mo., 2-4, Kansas City 5-11.
ROSE SYDELL'S (W. S. Campbell, mgr.): Providence, R. I., 27-March 4, Boston, Mass., 6-11.
RUNAWAY GIRLS (Peter S. Clark, mgr.): Hoboken, N. J., 27-March 4, New York city 6-18.
SAM T. JACK'S (Geo. T. Smith, mgr.): Toronto, Ont., 27-March 4, Montreal, P. Q., 6-11.
SERENADERS (Geo. Armstrong, mgr.): Minneapolis, Minn., 27-March 4, Milwaukee, Wis., 6-11.
STAR AND GARTER (Frank Wisburg, mgr.): Rochester, N. Y., 27-March 4, Schenectady 6-8, Albany 9-11.
STAR SHOW GIRLS (John T. Baker, mgr.): New York city 27-March 4, Paterson, N. J., 6-8, Jersey City 9-11.
TIGER LILIES (Wm. Drew, mgr.): Louisville, Ky., 26-March 4, Cincinnati, O., 5-11.
TROCADEROS (Chas. H. Waldon, mgr.): Philadelphia, Pa., 27-March 4, Brooklyn, N. Y., 6-11.
VANITY FAIR (Gus Hill, mgr.): New York city 27-March 4, Philadelphia, Pa., 6-11.
WASHINGTON SOCIETY GIRLS (Lou Watson, mgr.): Montreal, P. Q., 27-March 4, Boston, Mass., 6-18.
WATSON'S (W. E. Watson, mgr.): Kansas City, Mo., 26-March 4, St. Louis 5-11, East St. Louis, Ill., 12.
WISE GUY (Edmund Hayes, mgr.): Washington, D. C., 27-March 4, Baltimore, Md., 6-11.
WORLD OF PLEASURE (Gordon and North, mgrs.): Paterson, N. J., 27-March 1, Jersey City 2-4, Scranton, Pa., 6-8, Wilkes-Barre 9-11.
YANKEE DOODLE GIRLS (Sol Myers, mgr.): Harrisburg, Pa., 1, Altoona 2, Johnstown 3, Pittsburgh 6-11.

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SOUSA AND HIS BAND (Thomas Quinlan, mgr.): Oxford, Eng., 1.

MISCELLANEOUS.

BUFFALO BILL MOVING PICTURES: Des Moines, Ia., 2-5.
DUNCAN, ISADORA: Washington, D. C., 7.
ELMAN, MISCHA: Toronto, Ont., 1, Montreal, P. Q., 2, Philadelphia, Pa., 7.
FLINT, HERBERT L. (A. H. Hughes, mgr.): Chattanooga, Tenn., 27-March 4, Birmingham, Ala., 6-11.
FLINT, MRS. HERBERT (J. A. Lacy, mgr.): Elkhart, Ind., 27-March 4, Chicago, Ill., 6-11.
GILPIN'S HYPNOTISTS (J. H. Gilpin, mgr.): Mankato, Minn., 26-March 4.
ITA (C. L. Lynne-Fallon, mgr.): Seymour, Ind., 27-March 4, Bedford 6-11.
MILDRED AND ROUCLERE (Harry Rouclere, mgr.): Ludlow, Vt., 1, White River Jct. 2, Woodstock 3, St. Johnsbury 4, Newport 6, Farnham, Can., 7, Waterloo 8, St. Johns 9, Sherbrooke 10, 11.
NORWOOD'S HYPNOTISTS (M. H. Norwood, mgr.): Iowa City, Ia., 27-March 4, Des Moines 5-8.
PAVLOWA, ANNA, AND M. MORDKIN (Burton Collyer, mgr.): Buffalo, N. Y., 2, Washington, D. C., 7, Northampton, Mass., 8.
RAYMOND, THE GREAT (Maurice F. Raymond, mgr.): Gibraltar, Spain, 1-15, Malaga 16-20, Cartagena 21-27, Valencia 28-April 3.
ST. DENIS, RUTH (Henry B. Harris, mgr.): Chicago, Ill., 19-March 4.
THURSTON, HOWARD: Toledo, O., 26-March 4, Chicago, Ill., 6-25.

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MOTION PICTURES

"SPECTATOR'S" COMMENTS

THE MIRROR correspondent in Galveston, Tex., recently sent to The Spectator's desk a clipping from a Galveston paper in which it was related how a Mexican, fired, perhaps, with liquid indignation, created a scene and for a time stopped the show in a Galveston picture theatre because his race was being slandered, as he declared, in a motion picture story that was being exhibited on the screen. While this sort of conduct was not calculated in itself to improve the reputation of his race, there was doubtless only too much cause for indignation on the part of people of Mexican blood at the picture complained of. The motion picture is cosmopolitan in its appeal, and the wise manufacturer will always avoid treading on the coattails of any race. In the matter of Mexicans it must be admitted that too many film producers have habitually held them up as rascals, thieves and murderers, to such an extent that the people of that race are more than justified in taking offense. There are bad Mexicans as there are bad people of all other races, but there are also good Mexicans, and a few more of the latter kind would be a pleasing innovation in the films of some American makers and might aid, moreover, in improving the good feeling that should exist between neighboring peoples. Motion picture manufacturers, like the press, owe a certain duty to their country which they should endeavor to fulfill.

* * * *

The Spectator has received from Manager Blanchard, of the People's Theatre, Sunbury, Pa., a copy of a neatly printed folder which he is using in advertising the latest Vitagraph three-reel production, A Tale of Two Cities, and other feature films booked for exhibition in his house on specified dates. Mr. Blanchard is to be commended for his good judgment and good taste in the quality of the printed matter he uses for advertising purposes. High quality printing carries on its face the implication of tone and class. The impression is unconsciously conveyed that the thing advertised is of quality equal to that of the medium used in the advertising. And the impression is seldom wrong. A manager whose ideals lead him to employ artistic advertising matter is pretty sure to live up to the same ideals in the conduct of his theatre and the class of entertainment he offers. On the other hand, how many managers, who have developed a higher degree of taste in their houses and programmes have displayed the same good taste in their advertising? How many of them get out cheap dodgers when they have anything special to announce to the public—cheap dodgers that give the impression of a cheap show; cheap in the sense that it is of inferior quality?

* * * *

The following is clipped from that excellent Chicago trade publication, the *Nickelodeon:*

Is there any hope for the survival of Western subjects? There is a little, but not much. The Western subject might gain a renewed lease of life if it made a change of base. It might drop the old melodramatic conventions and really attempt to portray the West. This has never been done except in outward seeming, and so far as material features go. The real spirit of the West has scarcely been touched. All we have seen has been turoulence, turmoil and gun-play—an emotional rough-house. Now, in all truth, is not the really distinctive and essential spirit of the West something quite different from this? Has it not been co-operation instead of conflict? Harmony instead of discord? It surely must have been the co-operative spirit of the inhabitants that made the West, and not their antagonisms and dissensions. We should have to-day no Seattles and 'Friscos, no Arizona deserts transformed into garden paradises, if the men of the West had been a bunch of rowdies ever ready to jump at one another's throats. If one-half the criminality and turmoil that photoplays have shown had really existed, there would have been no West. The photoplay has simply harped on a few strings and led people to think that these were the full orchestra. There exists a whole realm of subject matter, exemplified in the hustling, co-operative spirit of the West, which lies virgin and untouched so far as the photoplay is concerned. Generous tappings from this reservoir of novelty might prove to be the elixir of life which the Western photoplay needs.

There is truth in the contention that the conventional cowboy picture gives a false impression of the West as it is to-day and only the most turbulent view of the early West, but the *Nickelodeon* overlooks the "change of base" that has already developed on the part of a number of the film manufacturers. He is indeed a blind observer of the picture field who cannot see something besides mere "turbulence, turmoil and gun-play" in such Western pictures as Ramona, The Padre's Secret, The Curse of the Red Man, and many others that The Spectator cannot at the moment recall by title, some of them reflecting the West as it is to-day. The mistake of the *Nickelodeon* is in making its statement too sweeping.

* * * *

Readers of this page may recall a comment not long ago on Epes W. Sargent's discussion of the technique of scenario writing. Mr. Sargent, in outlining a sample scenario, had his hero mount the steps, unlock the door, turn to the camera, and sigh. The "turn to the camera" drew moans of anguish from The Spectator, who so expressed himself, although commending Mr. Sargent's article in other particulars. In a recent friendly letter, partly personal and partly argumentative, Mr. Sargent writes The Spectator in defense of the particular "turn to the camera" that he had in mind. "I contend," says he, "that to turn the man is not inartistic. You often see a man turn and look up and down the street before entering the house." Viewed in this way Mr. Sargent is correct, but it must be observed that his model scenario did not have the man turn and look up and down the street, but specifically directed him to turn to the camera.

* * * *

However, The Spectator's object in referring again to this matter is not to renew an argument with Mr. Sargent. It is possible that there could be no argument, for the reason that in all probability Mr. Sargent and The Spectator are pretty much in accord on the subject of turning to, looking at or facing the camera. The Spectator remembers one of Mr. Sargent's first motion picture reviews, written for a trade paper, in which that writer expressed pleasure at the surprising daring of the players in a certain film who actually turned their backs on the camera—a thing at that time almost unheard of in picture acting. No, it is not to argue with Mr. Sargent, but merely as an excuse for discussing again the larger subject of facing the camera, that the incident is referred to. Facing the camera continues to be considerable of a fault in picture playing.

* * * *

When The Spectator first commenced to harp on the camera matter, calling it camera consciousness, the fault was almost universal in picture playing and was made all the more offensive by the frequent gaze of the player directly into the camera's eye. It was as if the player was recognising or speaking to some unseen person not in the picture. Happily this unpardonable offense has been almost wholly eliminated. It is very seldom now that a player stares or even glances at the lense. Occasionally in farce a player makes the mistake of thinking he is funnier by such practice and occasionally, also, some new hand at picture playing will forget and out of curiosity take an inadvertent peep, but generally speaking the spectators of motion pictures are no longer outraged by the impertinent gaze of the images on the screen.

* * * *

But facing to the front hasn't ceased. Some directors are still unable to maneuver their players with sufficient skill to conceal the fact that they are playing to a camera. The chair is still placed in the center of the room facing the camera and one knows beforehand that the person who enters the room will surely walk around any number of obstacles in order to sit in the chair as it has been placed, solely for the purpose of facing front, although everything and everybody else in the room of any interest whatever to him will be at his back. Lovers continue to make love over each other's shoulder; kissers twist their necks out of place giving the motion picture embrace; people meeting on the street will deliberately walk out into the middle of the road to converse; any number of people will line up in a segment of a circle in the most unnatural way; the player in going or coming seldom fails to pause and pose for the camera, no matter how much of a hurry the character should be in, and in too many instances players when their actions and attitudes call for side views will twist their faces around to a full front view, all on account of the delusion that more expression can be conveyed by that means. In all these cases the consistencies of the situation are sacrificed for the supposed advantage of facing front.

* * * *

What advantage is there in facing front to the extent generally practiced in picture posing? Very little, indeed; certainly none at all when the forced attitude is contrary to the probabilities of what it would have been in actual life. Front views of people's faces are not ordinarily the best views. Professional photographers in posing their subjects seldom place them full face to the camera. Nor can it be successfully contended that a player can express the various emotions only by facing front. A side view is often just as effective, and if the situation calls for it, far more eloquent than a distorted twist to the front.

* * * *

The situation in picture making, in the respect noted above, would be very discouraging if it were not that there are companies that are successfully avoiding the appearance of playing to the camera. One of the most prominent examples of what can be done by deft direction in the way of bringing out the full effect of the acting, while at the same time concealing all recognition of the camera, is supplied by recent Lubin films. The Spectator mentions the new Lubin output for the reason that formerly the productions of this company were anything but models in the particular work under discussion. The improvement is so marked as to be worthy of special comment, and illustrates admirably what can be done by a radical change in directing methods.

THE SPECTATOR.

Stacy, Brooklyn, N. Y.

REEVA GREENWOOD OF THE VITAGRAPH STOCK

Reeva Greenwood, one of the youngest actresses of the Vitagraph Company of America stock, has had a wide experience in stage work in addition to her many excellent qualities in "Life Portrayals." She has appeared with E. H. Sothern, Atlantic City Stock company, Charles Richman, Under Southern Skies, and The Revellers.

Letters to "The Spectator"

"The Spectator" cannot undertake to reply by mail to letters of inquiry. Inquiring readers must, therefore save stamps and look under this heading for their answers. Make your letters brief, write on one side only of the paper and sign with the name or initials you wish to appear in print. If you use initials or a nom de plume, accompany the communication with your correct name and address.

Comment Is Superfluous.

NEW YORK, Feb. 16, 1911.

To The Spectator:

SIR.—I saw him. I mean the chap that Gerald Griffin referred to when he said the reason why the motion picture actor so often removed his hat was to show his pretty hair. He was in a Melies' film. Off came his hat, and there, sure enough, was the flossy hair. I felt like throwing a rotten apple at him. J. B. G.
311 West 135th Street.

A Good Word for Mr. McGoveron.

PHILADELPHIA, PA., Feb. 16, 1911.

To The Spectator:

SIR.—I have been reading THE DRAMATIC MIRROR for a long time, and I think it contains good criticism and good motion picture news. In reading one of the letters written to you regarding picture actors, it occurred to me that Mr. McGoveron, of the Lubin Stock company, is doing splendid work, and I think he should be classed with Johnson, Costello, and others. Hoping you will answer me through your interesting Spectator column. E. E. J.

You have a right to your opinion, "E. E. J.," and perhaps if The Spectator could place Mr. McGoveron in his recollection of Lubin films he might agree with you.—THE SPECTATOR.

Pearl White of Powers Company.

NEW YORK, Feb. 16, 1911.

To The Spectator:

SIR.—A letter written to you in the publication of Feb. 15, and unsigned, spoke of a Miss White as being a clever actress. Will you kindly tell me which company this young lady is with, and oblige.

Very truly yours,
E. L. WHITE.

It is Pearl White who is referred to, and she is with the Powers Company.—THE SPECTATOR.

As to Identity of Players.

Edith Strickland, West Farms, New York city: It was Leo Delaney who played the lover in Home Leaves, Rita Davis the lead in Three Sisters, and Harry C. Myers the violinist in Father Love.

A. G. Bradford, Mt. Vernon, Ill.: The two men in Joan Goes Fishing are Julia Swayne and Leo Delaney. The boy is Kenneth Casey.

Marie Lawrence, Atlantic City, N. J.: In The Command from Galilee Arthur Johnson played the Judge, Henry Walthall the lover, and Miss Leonard the peasant girl. In the Refuge Mr. Johnson played the husband and Miss Leonard the wife. Miss Leonard has no sister in the company.

A. W., Boston, Mass.: The Red Man's Downfall is an Essanay, not an Edison, and the feature part (not the bad man) was played by G. M. Anderson.

Spencer D. Compton, Wilkes-Barre, Pa.: The actress in the Edison films, By Wireless and With Bridges Burned, is Mabel Trunnelle.

P. B. W., Vancouver, B. C.: The leading part in With Bridges Burned and the husband in Into the Jaws of Death were played by Edwin August.

An Admirer of Mr. Neil.

MAGPETH, PA., Feb. 14, 1911.

To The Spectator:

SIR.—Please tell me in your next issue the name of the tall, good-looking fellow who plays all the daring parts in the Edison pictures. He plays the lover in A Test of Friendship, Cowpuncher's Glove, Unexpected Reward, Wireless Romance, and the boy in More Than His Duty, and "Hefty Burke" himself. He's just fine, and we are all disappointed when he isn't in the picture, or doesn't get the girl.

E. B.

Your enthusiasm for Mr. Richard Neil, who is the actor you refer to, is altogether charming. Perhaps after this little reminder the Edison directors will see that he is cast hereafter so that he may always "get the girl."—THE SPECTATOR.

Elmer Theim Can Answer.

GERMAN, N. Y., Feb. 20, 1911.

To The Spectator:

SIR.—Please answer the following questions to the best of your knowledge in your column in THE MIRROR: Do you know the address of Elmer Theim, the writer of many motion picture plays? If you do not, could you tell me who can? Was Mr. Theim born in the West?

S. P. DE R.

Never had the pleasure of hearing of Elmer Theim before, and know of no one who can tell you about him but himself. Perhaps if he should see this he will give you the information you desire.—THE SPECTATOR.

Admires Gene Gauntier.

YOUNGSTOWN, O., Feb. 20, 1911.

To The Spectator:

SIR.—Will you kindly publish the name of that capable and charming young actress who took the part of the little sister in a Kalem film of that name. Her work is admirable, showing thought and fine interpretation of her part. She cannot appear too often before the public.

Will you also inform me if, when writing stories for moving pictures, it is necessary that the writer enter into details of the story, or will the company to whom the story is submitted arrange and work out the details?

Adding a word of praise for the admirable manner in which The Spectator's department is conducted, it being one of the best features of the moving picture section. B. I. H.

The name of the Kalem actress is Gene Gauntier. In writing scenarios omit all details except where they have direct connection with the plot.—THE SPECTATOR.

Reviews of Licensed Films

A Stage Romance (Edison, Feb. 17).—The steps taken toward the production of a play and other procedures of theatrical life during a stage performance are naturally set forth in this film, though it is felt that the short-thirty plot gives the public a rather wrong impression of the stage; also the property man generally has charge of stage "props" and not the leading lady's maid. The two rivals for the leading lady were the leading man and the heavy, who was the one successful in his suit. At the first night of the performance the leading man substitutes real bullets in the revolver with which the heroine is to shoot the villain. The heavy sprains his ankle, and the leading man is compelled to take his part in the last act. The "prop" is taken on before he can remove the bullets, and as the act starts immediately his only subterfuge is to write a note on the dispatch delivered to the leading lady on the stage, telling her the bullets are real. She does not see the note, however, and shoots. He lays for some moments after the curtain is rung down, then rises and evidently confesses his guilt. It is hoped at least that he lost his position; certainly he would be on the black list of every manager. This gentleman did not seem to have the power of conveying what was passing through the character's mind. The other characters, especially the stage-manager, are well drawn, but it is thought the heavy, being an actor, would have shown more determination to go on with his part. The entire production is a painstaking one, although it should be noted that the basis of the story is quite old and familiar.

The Test (Lubin, Feb. 20).—No film that the Lubin producers have made recently is more deftly handled or better and more naturally acted than this one. The story is simple, but it is appealing and full of human nature. Moreover, it evinces excellent taste in the incidents with which the story is told. The girl employed in the local public library is true to the part from first to last; not once does she do anything that a girl occupying her modest but respectable station would not do. For instance, when the two rich fellows haunt her at the library, each trying to make an impression on her, coming frequently to take out books, always love stories, she very discreetly as a good matron should, refuses to permit either one of them to walk home with her, and when at last one has eliminated himself by proving to be a snob and the other has appealed to her by his spontaneous generosity to a poor old couple in whom she and her mother are interested, she does not ride home in his automobile but prefers to walk.

The Diamond Star (Biograph, Feb. 20).—The basis of this excellent story is a cleverly handled incident by which a husband estranged from his wife is made to give her by mistake the diamond star he had meant for another woman, thus bringing about an era of good feeling and renewal of love between the two young married people. The husband had become indifferent to his wife, and the indifference threatened to lead both of them into the wrong path—she with a libertine, and he with a society woman of no principles. He had purchased a diamond star for the charmer, and was about to send it to her when interrupted. A little neighbor girl found it in his desk, and assuming it must be for his wife took it to her with the message of love that accompanied it. All this was very logically brought about and excellently acted, especially by the lady playing the wife and by the actor portraying the husband.

The Padre (Selig, Feb. 20).—The scenes of this story are laid around and in the San Gabriel Mission on the seacoast of California, and about this picturesque background a pleasing little story of a father's devotion is sympathetically enacted. The padre at the mission had found Jose in the arms of his dead mother when but an infant, and he had watched him mature to manhood, desiring no doubt that he would follow in his footsteps. Paninta, the Spanish maid, cast her wiles upon him, however, and enticed him away to an elopement. They became lost in the desert, and when rescued Paninta gave her heart to another and fled. The padre had followed his wayward charge, and took him back to the mission, where he donned the robe. It was wondered why Jose did not ask for Paninta before. It was one whole week before they presented the letter left behind by the girl.

A Soldier (Pathe, Feb. 20).—The usual characteristic method and excellence of the Pathe producer is displayed in this film, dealing with a rather overused idea. The soldier is refused his request to visit his sick mother, and so with the help of his companions he escapes over the walls of the barracks. The officer in charge detects him, follows and disciplines him by sending him to the guard house, but he separates the man from the officer by sending a physician to attend the mother. Later when the mother comes to the barracks and pleads for her son, the officer gives way to the man entirely, and the son is pardoned.

A Buffalo Hunt (Pathe, Feb. 20).—The method of hunting river buffaloes in India is presented in an interesting and entertaining manner. A buffalo is shot in the river and dragged to shore by an elephant.

The Rival Sculptors (Edison, Feb. 21).—There is much intelligence displayed in the management of this film production to give a proper impression of ancient Greek atmosphere. It would appear, however, that the studied deliberation of the acting, while lending dignity and character to the scenes, is a bit overdone to the extent that the movement sometimes becomes tiresome. The story is not unfamiliar, at least in part. Two rival sculptors compete in making a statue of the daughter of a

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FILMS

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wealthy citizen. One of these sculptors is her sweetheart, and his statue is so much superior to that of the other sculptor that the latter is moved to smash his rival's work with a mallet before it has been seen by the girl's father. Then the girl places herself in the position of the broken statue, and when her father and the two sculptors arrive they are completely deceived until she reveals herself, when the vandal is denounced and the two lovers declare their love. Just what the girl accomplished by posing as the statue is not apparent. There was no good motive for it.

Their Wedding Gifts (Essanay, Feb. 21).—They had so many duplicate wedding gifts that they decided to sell them. Just before they entered the second-hand furniture store the proprietor had been reading of a raid made upon an uptown store by a man and woman in an automobile. As the newlyweds answered the description, he summoned the police and the would-be-present-sellers were taken to the station. They were finally released by the arrival of the real culprits. The idea is a novel one and the production shows some excellent stage-management, though the comedy points are not always well brought out. It was noticed that the young husband kept his head turning toward the front constantly, in an evident effort to let the camera get a full-face impression of his countenance. The movement spoiled the good effect of his otherwise excellent work.

Just as the Clock Struck Nine (Essanay, Feb. 21).—The Italian fruit dealer left his little wife Saturday evening, saying he would be back on the stroke of nine. After he had departed an officer entered and cautioned her to beware of burglars in the neighborhood. This so frightened the little lady that she put on a suit of her husband' clothes, thinking to fool the burglars by the sight of a man. When the husband saw a man in the house out came his revolver. The lights went out and his wife fainted. He turned up the lights and she gained consciousness. This last seemed theatric and at least turns aside from the comedy idea. Doubtless the wife was too frightened to haul down the curtain, but she managed to lock the door; but of course the husband would never have seen her in men's clothes if the curtain had been down. Still a spectator notices such things and wonders. He also wonders at the clock, which remained at half-past eight after the husband's clock at the store showed a later time.

Pictures in Chemistry (Gaumont, Feb. 21).—The remarkable point to this picture is the formation of crystals from different compounds requiring hours to accomplish. They are shown in full development in a few moments.

The Plot that Failed (Gaumont, Feb. 21).—To fully appreciate this picture one must be aware of the custom that stamped the "fleur de lis" upon the shoulder of the French criminal, though at other periods of history this design has been a symbol of heraldry. The two outcasts from society, a brother and sister, gain admission to the castle. She begins to cast her wiles on the count, the father, while her brother occupies himself with the daughter. He reckoned, however, without the lover of the maid. There was a challenge and then a duel, in which the sister exposed the "fleur de lis" on the back of her brother. Her conscience free, she left the castle on foot, though she arrived on horse. The story suffers from improper exposition of characters and the bringing out of their motives. The average spectator would not attempt to unravel it. Doubtless one scene would have been more in keeping if the characters had not reposed on modern park benches.

Mr. Bumptious, Detective (Edison, Feb. 22).—Mr. Bumptious fails to be as funny as usual in this farce, because the material is absent. The story is weak, trivial and long-drawn-out, and the incidents in it are neither spontaneous nor funny. Perhaps it was because he had so little foundation for fun that the comedian resorted to some of his old-time tricks for raising a laugh—the intimate pantomimic communications to the front. But the old trick fails to work when the situation is absent, and it was in this case a wasted effort. Bumptious is fired with an ambition to emulate a great detective and discover a lost girl. He picks up the wrong photograph, identifies the wrong woman, misconstrues a fragment of a note, gets into an insane asylum and out again, and finally finds that the girl has come home of her own accord. The entire picture gave the impression of a whole lot of fuss about nothing. The best actor was the superintendent of the asylum, because he kept his back squarely turned to the camera during his entire scene. The attitude was logical and therefore convincing.

The Golden Sickle (Urban, Feb. 22).—It didn't look much like a golden sickle of mythological times; it resembled rather the garden variety of sickle, such as this reviewer sees in trimming the edges of his lawn out on Long Island. Aside from this appearance of the modern, which may have been only an appearance after all, the film has a wonderfully well sustained and poetic atmosphere of the remote period when Druids were supposed to rule the forests. The Druid priestess fell in love with a mortal hunter dressed in skins and armed with bow and arrow. The Druid priests appealed to the oracle, got a negative reply and condemned the hunter to death. But the priestess saved him by giving him a narcotic which she had brewed and tried out on her servant. The priests thought the hunter dead and cast him away on the rocks, where the priestess found and revived him. Then she threw away her emblem of priesthood, the sickle, and wandered away into the forest with her lover. The acting throughout is of the best polished and graceful French type.

Felling a Smokestack (Urban, Feb. 22).—This short film, evidently pictured in England, shows the demolishing of a great brick smokestack that had been left standing after the surrounding buildings had either burned or been removed. The fall of the smokestack almost directly toward the camera has something of a thrill in it.

My Prairie Flower (Melies, Feb. 23).—There is novelty in the comedy cowboy drama and the plot is managed with considerable skill. A wild young rake of the East is sent West with his valet, with instructions to a ranchman to put the young fellow to hard work. But the rake determines to escape the work and forces his valet to change positions with him. Thus the valet, while basking in sunshine and glory at the start, is forced to undergo many hardships, although we may only assume this part of the story, as all we see him do is to mount a horse with the cowboys and ride away. Do cowboys ever do any real work? Meanwhile the young rake fights his way to good standing among the cowboys, wins the love of the rancher's daughter and is rescued by her when he collapses from the sun, because he had insisted on riding without his hat, probably to show his pretty hair. Eventually papa arrives, the truth is out and the young lovers are happy, although the girl has this reviewer's sympathy on account of the husband she has gained. The best acted part is that of the valet. He showed fine appreciation of comedy possibilities.

His Daughter (Biograph, Feb. 23).—There is something of melodrama in this story, but it is good melodrama and is presented with force and fine effect. The daughter of the drunken miner in particular is well played, although the three male characters are also excellently handled. The girl's sweetheart goes away to college, and in time writes home telling of his graduation and inclosing his photograph. His aged father, who has saved his little store of gold to start his son in business, is overjoyed and hurries over to tell the girl the good news. On the way he falls and is injured and the girl helps him into her home. Then she runs back for his money, hiding it in her room for him; but her drunken father has seen the bag and, in disguise and masked, tries to steal it. She holds him up with a revolver, not knowing his identity, and is taking him to the town lock-up when her lover arrives, the father is unmasked and the girl, in shame at the disgrace, determines to flee from the place. She is stopped by her lover and finds consolation in his arms. The old father's fall was not convincing, and the girl's intention to leave the town was told only by the subtitle, as she ran out bareheaded and with no traveling equipment. There was also a technical error in the management of the scenes; exits from the interiors are to the right, but the immediate entrances to the exteriors are also from the right.

Dobbs the Dauber (Lubin, Feb. 23).—The Lubin company seemed to have demonstrated their ability to do French farce, and to the average American no doubt there is a feeling that it is a decided improvement on the foreign contemporaries because it is American. As implied from the title, this is simply the adventures of a dauber who painted cartoons and landscapes on different objects that met his fancy. He filled the patrol wagon's windows full of pictures, was pursued in it by a squad of policemen, at last captured and in his cell constructed more dream pictures. The picture is well constructed for its class, of which there is by no means a scarcity in the motion picture world. The Lubin favorite zig-zag race is present.

The New Stenographer—(Vitagraph, Feb. 19.)—This comedy, which borders on the farce, makes many laughable and amusing points, and must cause no small ripple of merriment among business men because, alas! it is all too true. Brown and Robinson advertised for a new stenographer, and the next morning there walked into their office a lady with a face whose only excuse was that she could not help it; but she so convinced them of her speed, in spite of their over-fast dictation, that they were obliged to hire her. Just about the time they thought they could stand her face no longer, she took a two weeks' vacation and substituted a fair young cousin. The contrasting treatment that followed is the fun, but the great laugh comes when, at the end of two weeks, the lady of the impossible face returns and the husband comes to get the pretty stenographer. There is, perhaps, too great a tendency to burlesque, and the last scene might have been more effectively managed as to character movement.

The Cattleman's Daughter (Essanay, Feb. 19): This is an old, old story in the motion picture world and elsewhere, but the manner in which it is done commands attention. It is so clearly told that the use of sub-titles could have been dispensed with, the absence of which, as this company has proved before, makes a smoother, gripping story, provided the action explains itself. The daughter married against the cattleman's will. She became sick, and the husband sought the father's aid, which was refused. The husband stole from the father. The sheriff sought him to arrest him. The sick daughter fell into her father's arms and all was forgiven. It was difficult to see just how the father knew it was the husband's gloves, and why the sheriff made direct for the hero's abode. It took them a long time to get there, but perhaps the horses needed exercise.

Hubby's Troubles (Pathe, Feb. 22).—The old mother-in-law joke is filled out to some length in this film, but is amusing because it is well done. With no peace at home, they arrange to meet in the park, but he mistakes a negress for his wife. The mother-in-law and wife see the escapade and wrongly construe it. There are other adventures with other ladies, until mother-in-law decides a separation is the only way out of it. She packs her trunk and drags it out on the sidewalk, but when she turns her daughter has gone. She finds her in the embrace of her husband, never to be separated. The actors have the spirit of the story, and there is some novel business.

The Open Road (Kalem, Feb. 22).—This story is daintily presented, with delicate sentiment, and shows life among the gypsies as it is. Darwin finds the young gypsy child, Zora, who has wandered away from her people. He brings her up and falls in love with her. About this time the family of gypsies return to the neighborhood, and Zora becomes acquainted with one of the young men whose life and costumes have moved her. At last she forsakes Darwin for the gypsy and takes the open road. The story has been done in different ways before, but the idea has rarely been better managed.

The Seminole's Sacrifice (Selig, Feb. 23).—A trader buys an Indian squaw, but refuses to marry her. This action so incites the chief that he demands of the military governor justice to his people and the squaw. The governor commands the trader to marry the Indian. The enmity of the trader is thus aroused, and he stirs up the Seminoles against the whites, against the wishes of their chief, Red Jacket. The result is a total defeat of the Indians, and they face starvation. The terms of peace are that they shall bring Red Jacket to the governor. Red Jacket refuses to go as a prisoner, and makes his escape. Later he sacrifices himself of his own free will, and the governor offers him friendship in appreciation of his heroism and point of view as an Indian.

Who Killed Max? (Pathe, Feb. 24).—This farce works up to a laughable climax, and shows how Max came home after the night before and after various misconceptions of time, place and action, attempted target practice in his chamber. He fell exhausted in a stupor and, his parents entering, imagined that he had been murdered. They sent for the police, and early the next morning a pupil of Sherlock Holmes appeared and Max saw him examine the ground and obtain possession of one of his halos and his cuff buttons. After the detective had gone Max made his escape out the window and was followed by the detective. The hair being found to match and the cuff buttons being missing, Max was arrested as his own murderer. At the station house the parents straightened things out.

An Escape of Gas (Pathe, Feb. 24).—There is a leak of gas in the house and the meter is revolving at a terrific rate. The gas man arrives to ascertain the cause. He goes to the bath room with a candle, turns on the shower and deliberately stands under it to get wet, turns over the tub in examining it, and then, all dry and clean again, wanders into the drawing room, which he wrecks in his endeavor to get at the chandelier. The master of the house enters and carries him head foremost out of the house. It will be noticed that the cause of the escape of gas is still unsolved, and the more wrecking of a house in motion picture is too common to be funny.

The Price of Victory (Edison, Feb. 24).—This picture is marvelously well staged and managed, and the acting of the two principals is interesting and impressive. The innkeeper has ever instilled in his young son hatred against Napoleon, but when the latter is called away to take a place as drummer boy in the French army, he loses all feelings of animosity in the youthful enthusiasm of his role. He is killed on the battlefield, and the father seeks him among the dead and brings him back to the inn, laying him out in state. Napoleon stops at the inn to send a dispatch of the victory to Paris. The scarcity of lights at the inn is wondered at, for when Napoleon asks for more light the servant attempts to take a candle from the head of the dead boy. The father angrily refuses, and Napoleon settles the question by coming into the room and writing his dispatch there. The old man attempts to kill the emperor, but his hand is stayed, and after the emperor has covered the body with the flag that the old man had but a moment before stamped upon, he leaves the father humbled to respect.

A Tale of Two Cities, Part I. (Vitagraph, Feb. 21).—This important three-reel production, adapted from the famous novel

BIOGRAPH FILMS

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RELEASED FEB. 27, 1911

The Lily of the Tenements

A Story of East Side New York

In this subject is shown to what extreme the poor of the tenement district are driven. The landlord, calling upon one of his tenants for the rent, offers the daughter an easy way to rid herself of the awful grind she experiences. The son of the landlord discovers the perfidy of his father and denounces him, leaving him forever. He then goes to the girl, and through pity, which ripens into love, offers her an honest heart, caring for her and her own for the rest of their lives.

Approximate Length.....906 feet

RELEASED MARCH 2, 1911

The Heart of a Savage

A Redman's Sacrifice Through Gratitude

In this Biograph production is shown a series of the most beautiful California mountain scenery ever photographed. It was taken on Mount Lookout, a peak of the Santa Monica Mountains. The story told is a most impressive one in which an Indian in saving a woman and child who had befriended him, gives up his very life. The theme, while thrilling, contains many heart touches.

Approximate Length.....991 feet

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GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

of Charles Dickens, meets all expectations, and proves to be one of the distinctly notable film events of the year. That the book has been followed rather than the acting version employed in the stage play is at once apparent from the multiplicity of scenes that would have been impossible in legitimate drama. The story opens with the incident of the death of the peasant girl, the killing of her brother and Dr. Manette's visit and refusal to aid the Marquis Evremond in maintaining secrecy. It is the period preceding the French Revolution and the Marquis is able to have the courageous doctor cast into the Bastile. Lucy, his little daughter, we see taken to the banking house of Tellson, in London, where she becomes the ward of the bank, where the funds of her father are deposited. Meanwhile the boy, Charles Darnay, nephew of the Marquis, is shown giving his solemn promise to his mother to renounce the corrupt aristocracy from which he sprang. The closing scene of the reel shows the wretched doctor prisoner, finishing the writing of the record of his wrongs and hiding the rude document in his cell.

A Tale of Two Cities, Part II. (Vitagraph, Feb. 24).—The second reel, corresponding somewhat to another act in a play, takes up the story some years later, when Lucy has grown to young womanhood. The doctor, having been released from prison, is living in De Farge's garret and here the banker and Lucy find him. Back in London the doctor's mind is restored, and Lucy falls in love with Darnay, the marquis' nephew, who, true to his word, is a sympathizer with the people against the aristocrats. The doctor learns of his identity, but for the sake of his daughter does not permit it to interfere with the love affair. It is at this juncture that Sidney Carton comes into their lives. Darnay has been denounced as a French spy and is tried. His acquittal is secured by Carton, the dissolute English attorney, whose strange resemblance to Darnay confuses the witnesses. The part closes with Carton, who has learned to worship Lucy, making his resolution to serve her through life.

A Tale of Two Cities, Part III. (Vitagraph, Feb. 25).—In this reel the action becomes more rapid and intense. The revolution is on and Darnay, now married to Lucy, is called to Paris to save his old servant from the mob. He is himself arrested and only escapes because Dr. Manette has followed with Lucy and declares himself as the prisoner of the Bastile. The mob hails him as a hero and Darnay is released, but is soon rearrested when the old record recovered from Dr. Manette's cell at the fall of the Bastile is found to prove that he, the doctor, had denounced the Evremond family root and branch. The tribunal condemns Darnay to death and he is only saved by the sacrifice of Sidney Carton, who manages to substitute himself for the prisoner. The part of Dr. Manette is the best sustained of the production, although Sidney Carton, Charles Darnay, De Farge and Lucy are all admirably played. The mob scenes are particularly well managed and the two court scenes are models of large interior representation. The atmosphere is excellent throughout, although the two carriages in the last part are too modern.

The Outlaw and the Child (Essanay, Feb. 23).—The well-worn theme of the criminal exercising his life or liberty to do a disinterested act of goodness is worked with new detail in this Western subject. The criminal is an outlaw who escapes from jail, and rides out into the desert. The sheriff pursues in vain, and while he is gone from home his little daughter, waking up alone, wanders out in her nightdress looking for him. How she got so many miles away in the desert is not explained, but there she is so far away that when she is found by the outlaw and carried back to her home, her rescuer falls exhausted at the sheriff's doorstep and expires. The little girl, however, seems all right. If a consistent way had been found for getting the child out in the desert the story would have been strong and convincing.

Priscilla and the Pequot (Kalem, Feb. 24).—An Indian story of early Colonial times is well told in this film. The theme and the plot are old, but the incidents have a new coloring and the picture proves interesting. Priscilla and her husband are settlers living in a log cabin. Priscilla binds up the wounds of a Pequot Indian who later in gratitude warns her of an intended raid of his tribe, fomented by the Indian chief, "King Philip." She is thus able to escape from the cabin, warn her husband and reach the stockade where the settlers repulse the Indian attack. The friendly Indian is then found among the dead. The familiar Indian cloth trousers with the white stripes down the sides are not admissible for the period represented. Leggins of skin or fur were worn. The blunderbuss weapons used by the settlers may be justified, and the costumes of the Puritan men and women seem to be correct, but the stockade appeared flimsy and the firing of the defenders was too much at random.

The Changeling (Pathe, Feb. 25).—Soon after the death of his young wife George Norman was called away to Europe, and left his baby in the charge of a Mrs. Roberts, a widow who had also in her charge the child of a young music teacher. Norman's child died, and Mrs. Roberts not wishing to reduce her income substituted for it the poor music teacher's baby. She telegraphed the young mother, announcing the false death of her child, and one wondered why the mother did not immediately go for a last look at her baby. But, of course, if she had it would have destroyed the story. Six years after this Norman returned, and demanded his child. The boy showed some inclination toward music, and the father obtained the services of a music teacher. It was the boy's mother. A strong situation in itself, and when Mrs. Roberts died and made a confession Norman married the teacher. There are many human touches throughout the action, and the last scene is especially appealing.

Paginini and the Countess Beatrice (Gaumont, Feb. 25).—Captain Luzi loves the Countess Beatrice, but her heart is bent on Paginini, the musician and composer, whose soul is more wrapped in his violin than in woman. He is also fond of gambling. The Countess learns of his weakness, and sends money to the gambling table, urging him on, until at last he is obliged to stake his violin. He meets the Countess outside with the violin on her arm, and in a fury stabs her. He is sent to prison, but the Countess cannot forget him, and still denies Luzi's advances. She bribes the jailer to take the violin to the musician, and later sends her men to aid his escape. She detains Captain Luzi from following by promising to marry him, that the man she loves may live in peace. The picture is in colors, and has a number of pleasing effects. The Countess is rather an expectant actress. She read a book and expected the messenger; then took the maid, gave her her cloak and hat already at hand. At the inn the title indicated that she made a bargain with the jailer, but no one would so infer from the subsequent action. The last few titles were confusing.

★MELIES RELEASES★

MARCH 2, 1911

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MARCH 9, 1911

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Reviews of Independent Films

Who Will Eat the Turkey? (Itala, Feb. 18).—This story concerns the efforts of a maid and a butler to cause the absence of their master and his guest, so that they may eat the turkey alone. They finally succeed by telling the guest that the master is subject to mad fits. While he is at the station settling accounts caused by the erratic departure of his guest they are at home eating the turkey. The farce is marked by much running to the front and other meaningless actions.

Beneath Southern Skies (Powers, Feb. 18).—This is a rehash of the old play, entitled "The Octoroon," but in its jumbled state it is an impossibility to conjecture what it is all about, and at the present day standard of motion picture its presence is rather an insult to the public. The camera incident is, of course, utterly impossible, and the marriage of the white man to the octoroon against custom and offensive to good taste. The story is too incoherent to unravel, and the settings exceedingly bad.

The Over Mountain Sledge (Itala, Feb. 18).—A remarkable vehicle half-bicycle and half-sledge does some strange capers in the snow, and ends by sending the operator into the air.

Souls Courageous (Reliance, Feb. 18).—This story of the American Revolution is presented in a thoroughly authentic, lifelike and effective manner, and relates how two maids succeeded in delivering a dispatch on which hung the fate of the American cause. The messenger entered their dwelling in a state of exhaustion, pursued by the British. The older sister kept them at bay with the old musket, while the younger sister loaded. Then the older girl took the dispatch to the Americans. Just as her British lover had forced entry and was about to confront her, the Americans appeared and caused a retreat. While the British lover would not accept the flag of the colonist he broke his sword. As this act might have several constructions, it leaves the spectator in doubt as to what will become of the fellow, though his love for the girl is evident. It is also thought if the messenger had been seen to be disabled, his apparent neglect to assist the girl in warding off the British would not have been questioned. The production is of the highest standard, and is well interpreted by the principal players—Mr. Walthall, Marion Leonard, and Gertrude Robbinson—these names appearing on the screen, which seems to be an effort to give credit due the motion picture artist.

The Heart of a Warrior (Eclaire, Feb. 20).—Because his sweetheart admires the officer, the dandy proceeds to enlist. She places a pledge of love around his neck, and he gains a name in the wars. When he returns, however, to claim his bride he finds she has gone; she has given her heart to another. A number of years after this the lady with her husband and children is fleeing in her coach from opposing forces. At the risk of his own life he saves her and her family, and she discovers the pledge of love around his neck. The story is well told and acted, and gives an interesting presentation of time and costume of 1793 in France.

Picture Land (Imp., Feb. 20).—This is the first Cuban release of this company. It begins by showing the arrival of the company of actors on the ground selected by the director to take the picture, and then discloses the story. Rosaha loves Pablo, but admires a passing tourist. While Pablo plays to her in the evening on the guitar she dreams of the tourist's love making, in which when she brings him to the priest to be married he holds back. When she awakes she is very glad to marry Pablo. Then the actors are seen out of the picture on their way home. The idea is a novel one, but would appear to be rather for advertising purposes than for legitimate picture story telling. The love story itself is trivial, and its illusion is not helped out by openly parading the players before and after the dramatic scenes.

College Spendthrift (American, Feb. 20).—Aside from the appeal contained in the theme of this film, the natural acting of the three principles in bringing out the idea is the main point of distinction, being a delight and a pleasure to watch. The little mother in Bangor, Maine, mortgages her home to send her boy to college. He has been a thoughtless youth, and on obtaining a position out West forgets his mother. He awakens at last and returns to find her in the poor house. The five years lapse of time seems to need a little explaining. Even if it were possible that he should forget his mother that length of time, just how the old coat with his mother's photograph could turn up is rather mysterious. The kick at the mother in the poor house is regretted as cheap and unnatural; there were other ways to emphasize the degradation. The scenes are well managed and set, and the production leaves the impression of a finely drawn picture.

A Mexican Centennial (Powers, Feb. 21).—This is one of the series of Powers topical pictures, and shows some pleasing views of the Cachinico Canal and a detachment of mounted police. President Diaz is also seen reviewing the parade from the palace.

What Would You Do? (Powers, Feb. 21).—An amusing little comedy that has been done before in pictures is herein pleasingly enacted. Bess asks Bob over to the dance. Of course that meant that Bob must have his trousers pressed and must buy the lady some flowers. The tailor's box and the florist's got mixed, and when Bess read the accompanying note asking her to wear these for my sake and saw the trousers she was quite put out. Bob's arrival with the flowers soon set the matter straight. It would seem perhaps as if Bess might have appreciated the joke, but, as often quoted, the feminine mind is difficult to fathom.

For Washington (Thanhouser, Feb. 21).—The story of Washington crossing the Delaware and surprising the Hessian soldiers at Trenton is remarkably well done in many points in this picture. Whether the story woven in is authentic cannot be vouched for, but history does say that the nine-mile march and crossing was done at night in a blizzard—an impossible procedure in a picture perhaps. The scene of crossing the Delaware is an acceptable and painstaking copy of the well-known painting of this event. In the march the flag, it should be noted is an anachronism as the flag was not adopted by Congress until June 14, 1777, six months after the famous crossing of the Delaware. The march is well conceived. The story is that of the patriotic maid taking the dispatches from her exhausted or pursued lover to their destination. The picture is as a whole an excellent and artistic work. Its chief fault being the general absence of snow.

Tweedledum Is Shy (Ambrosio, Feb. 22).—This concerns the adventures of Tweedledum with a fair maid whom he follows and follows, but scarcely gets acquainted with until she meets her husband, when Tweedledum meets his Waterloo. There is little that is new in it, but possibly it affords amusement for some.

The Redeeming Angel (Ambrosio, Feb. 22).—Grandjean is hungry and weary of life, and when his appeals are denied by the woodsmen he resolves to take by force that which the world should give him. During their absence he enters the house and finds a little girl roasting potatoes in the fireplace. She feeds him and warms his heart as well. Later the parents enter and he is given work, which, thanks to the little girl, proves his redemption. It is well done in the main, except where a number of entrances are made as if the following actions had been premeditated.

The Old Man and Jim (Champion, Feb. 22).—This film is an illustration of James Whitcomb Riley's war poem. Unless one has read the poem it is difficult to imagine just what it is all about, except that there were two rivals to the lady's hand, one of whom went to war and was killed, while the other staid at home and married the girl. It is evident that the producer endeavored to make the production a great one, but the battle scenes taken in a studio are hardly effective and the dead all die in place. It was doubtlessly believed that the smoke would so add to the reality that the unreality of the set would not be apparent. The set position of figures was again evident in the last scene, where too many people shed altogether too many tears to be natural.

The Story of a Prayer Rug (Rex, Feb. 23).—The Rex ballet again appears to announce its royal trademark. The story that follows tells how Elmira's father made a prayer rug, and how it incidentally saved her from life in the Pasha's harem. It was this way: the Pasha was struck with her beauty, and, failing to get the father's consent, kidnapped her, though it is imagined any Turkish father would have considered it an honor. Then the lover disguised as the father (it is a wonder the Pasha did not see through the disguise; it was obvious enough to the spectator), came to the palace with the rug, put the maid inside as the Pasha was kind enough to absent himself with his wives, and walked off home with her. He appeared the next morning with her at the well, when the stage sun rose. One wondered where they had been all night, and why he did not take her back to her father's abode, but then the well, the sun, and such are supposed to be poetical. The picture reminds one of an old-time production, when outdoor scenery was not employed. Accordingly the effects are not good, and the acting is inclined to be theatrical and strained.

Artful Kate (Imp., Feb. 23).—Lieutenant Hammond is ordered to report to headquarters and assigned to the "Florida," bound for Cuba. Kate, his sweetheart, receives an invitation to the house party in Havana, and presently when the lieutenant arrives in that port he is astonished to find a maid, who so closely resembles Kate. She assumes to be a Cuban maid, and has much fun at his expense and among other things obtains possession of her own picture in Hammond's watch. Consequently when the young man returns from his cruise he cannot show the picture on her demand. Then she dons her Cuban costume, and he recognizes the maid for whom he had bought a Spanish dictionary that he might talk with her. The title designating the change of the maid from Cuba would have been acceptable. The leading man uses too much pantomime expressive only of nerve force. There are some interesting scenes of Cuban life.

Little Souls (Itala, Feb. 23).—This is somewhat melodramatic in its idea, but at no point does it offend the credulity apart from the entrance of the unfortunate youth into his rich friend's chamber. It would seem as if his elders would not have trusted him there. The little chap was in the hands of a gang of thugs, who taught him to pick pockets and beg. He made friends with a rich boy, and later at the commands of his tutors in vice entered the house of his wealthy benefactor and admitted the thieves. In the chamber the boy's young friend was awakened. A shot was fired, and in his effort to save his friend he received the shot instead. Later the parents adopted him upon his recovery.

The Fate of Joe Dorr (Bison, Feb. 24).—If it is thought that the public no longer cares for rehashed cheap dime novel effects it is recommended that this producer visit a few of the very cheapest houses; besides this company has showed its power to advance out of this rut in some very acceptable films. The log cabin was a stage affair, and so weak that it wabbled. Joe Dorr's fate was to get shot by a gun his father had arranged in the door of the cabin to go off on the entrance of the intruder. They were claim jumpers, and when Joe went to the village and was fleeced of all his money at the saloon, and the grocer would not take trust, he resolved to hold up the stage, exactly in time, place and action as in other pictures. The crime made him a maniac, and when pursued by the sheriff he rushed into the trap laid by his father for the officers and was killed.

Lover's Test (Solax, Feb. 24).—The young lady wishes to know whether her lover loves

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LUBIN FILMS

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Oh, persecuted and ridiculed mothers-in-law! Here is a film where you have justice. A pretty story of a young couple who were drifting toward the rocks of discord. But courage. Mother-in-law to the rescue. And in the end everybody's happy. Length about 1,000 feet.

RELEASED THURSDAY, MARCH 9.

HIS FRIEND THE BURGLAR

There's a whole lot of fun in this one. Poor Tom Dayton couldn't get away from home because his wife wouldn't let him. The boys were waiting for him at the club. Ah, a bright idea! One of them dressed up as a burglar. He got into the Dayton home, gave the secret signal and allowed himself to be "discovered." Tom then started in pursuit, while wife screamed and telephoned the police. At the clubhouse the detectives were put "wise." And they reported to Mrs. Dayton her husband's brave capture of the thief. Hubby, meanwhile, was having a game of cards with the "thief" and several others.

Length about 1,000 feet.

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Coming **THE MAN FROM EAST** Coming

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her for herself alone, or her fortune, so she assumes to have lost her money. Her aunt, however, informs the young man of the girl's intention, and he forthwith uses the same tactics with her. They both take each other for better or for worse, and start life in humble surroundings. The amusing situations of the story are where the two attempt to keep house. Building fire and cooking were unknown things to both. While the comedy ideas in this scene are not new, there is much laughter in them, but no doubt better effects would be obtained by the fun arising out of the situation with no evidence of preparedness. A hammer ready to break a hard pie is claptrap; and likewise everything seemed ready for the next move. The last scene over the table in the cafe, where they have discovered each other's deceit, is a novel and pretty effect.

A Newsboy Hero (Thanhouser, Jan. 24).—This story reminds one of the old sentimental and maudlin melodrama. Nobody does anything, as it would be done in life. A little girl makes friends with a newsboy with a lot of other children standing around watching a motion picture being taken. He takes her home for no good reason; he was not of the sentimental age. Next comes a scene where the title says the husband drove the wife and child from home, but the following action did not bear it out. He was drunk, but he did not drive. The newsboy found the woman and girl in the snow, as every one knew he would, and two people in an automobile, who had no place in the story, came along and took the two not to the almshouse or hospital, but to the newsboy's hut and left them there. The mother is next seen doing washing at the newsboy's abode. The father, after a lapse of two weeks (it would seem as if he would have done something sooner and the news would have been quicker in traveling), reads in the paper that a mother and child have been lost in the snow. He goes down to the wharf to commit suicide. The Salvation Army suddenly takes it into its head to march down to the water's edge. It remains discreetly in the background, while the leading man and the newsboy vent their emotions on the camera, and then comes up and saves the husband's soul. The newsboy carries the news to the mother and daughter, and the identity of the man is discovered by a locket. They seek him and find him a member of the Army, and all is well. The only commendable feature of the production is the good acting. The story is, of course, a rehash of other films, made different and cheaper by the addition of the newsboy.

Tangled Lives (Reliance, Feb. 25).—The exposition of this story is rather jerky and shows a number of scenes that might have been more artistically blended into one. The boys chasing the gypsy girl would have been more on the lines of nature had they not been en masse but scattered, and less of them. There are too many fragments of scenes in this picture that accomplish but little—a "now you see them and now you don't" effect. The gypsy is befriended by the young man's parents, and later marries him. He is interested in chemistry and loses his sight in an experiment. It is discovered that she has a marvelous voice, and a wealthy man offers to train her. She meets with great success, and also meets a lover. She writes a letter telling her husband that they must separate. In a very pretty, well-acted scene the mother reads a deceptive letter to save her son pain. Later the wife regrets her action, but returns just as the old folks are obliged to tell their son the truth, as he has become resolved to seek his wife. The news, it is presumed, causes his death, though one could not tell positively, as the leading lady did much cavorting before the camera while the parents stood around and looked at her, and the meaning of the actions were hardly definite. Is it possible an excellent actress is getting theatric?

Across the Mexican Border (Powers, Feb. 25).—This production of stagy scenery and stagy acting does not leave much of an impression worth while. There is the villainous Mexican and the lady Carmen, and the story consists in showing just how scoundrelly the fellow can be before he meets his end. The lady loves Bill, but her father declares she must marry the Mexican. They ramble to and fro from the saloon to the girl's home, when finally the Mexican intercepts a note bidding Bill to meet her there. He puts a man without, and later startles the man at the window and is shot in the most unlikely manner conceivable, presumably by accident. Of course, that being the end of him, there is nothing to prevent a happy ending.

Foolshead's Present (Itala, Feb. 25).—Foolshead is requested by his lady love to bring him a present, and the film contains his adventures to obtain the gift—such adventures as some films alone contain. His first attempt is flowers, but they are eagerly seized upon by other fair friends. Next comes a set of dishes and the subsequent smash and fall down a flight of stairs. Then he buys a piano, which he carries on his back, and is pulled up on the instrument by the assembled crowd, where a kiss sends them both to a wreck below. It is a "watch me do it, for I am going to be funny" sort of thing.

The Havana Cigar (Itala, Feb. 25).—The aroma of this gentleman's cigar aroused the covetous nature of two other gentlemen with no work to do, and they proceeded to follow him. He believed them to be thugs, and after numerous bumping into people and arousing their fear, the retreating crowd bumped into some officers. In the shuffle the cigar was dropped. The men of evil design approached, picked up the butt, divided it with shears, and went on their way rejoicing. The assembled company at once made known their feelings to the unfortunate gentleman, by great show of muscular action vented upon his person.

ARCHBISHOP RYAN FUNERAL FILM

A notable issue of the Lubin Company will show views of the funeral of the late Archbishop Ryan, of Philadelphia. Six Archbishops, led by His Eminence, Cardinal Gibbons, of Baltimore, and His Excellency, Most Reverend Diomede Falconio, representative of the Pope; thirty Bishops, from all sections of the country, and more than 700 priests participated in the obsequies.

VACATION OF VITAGRAPH OFFICIALS.

J. Stuart Blackton, of the Vitagraph Company, with his wife and family, left for Florida and Cuba on a vacation trip a few days ago. W. T. Rock ("Pop"), of the same company, sailed with his family for Havana on similar business about the same time.

NEW HOUSE FOR BALTIMORE.

A new $10,000 picture house with seating capacity of 400 will be erected in Baltimore for Abram and Louis Benesch.

LICENSED FILM RELEASES.

Feb. 27, 1911.

	Feet.
(Bio.) Lily of the Tenements. Drama.	996
(Pathe)) Max Makes Music. Com....	403
(Pathe) Pots, Pans and Poetry. Com.	531
(Selig) The Eye of Conscience.....	...
(Lubin) Nan's Diplomacy.....	1000

Feb. 28, 1911.

(Vita.) Captain Barnacle's Courtship..	998
(Edison) The Iron Master.....	1000
(S. & A.) Taming a Tyrant. Com.....	1000
(Gau.) Matrimonial Epidemic. Com..	813
(Gau.) Pola's Last Plight. Drama...	185

March 1, 1911.

(Edison) The Rival Candidates.....	1000
(Pathe) Oh, You Clubman.....	995
(Kalem) Sailor Jack's Reformation...	1005
(Urban) Comrades. Drama.....	638
(Urban) Beauties of Sans Souci.....	362

March 2, 1911.

(Bio.) The Heart of a Savage. Drama	991
(Selig) The Outbreak.....	1000
(Lubin) Father's Birthday Ring.....	...
(Lubin) Woman's Curiosity.....	400
(Melies) In the Hot Lands. Drama...	960

March 3, 1911.

(Pathe) Satan Defeated.....	781
(Pathe) Around Constantine, Algeria..	210
(Vita.) Bertha's Mission. Com.....	990
(Edison) The Writing on the Blotter.	1000
(Kalem) Mexican Filibusters.....	1005

March 4, 1911.

(Vita.) Mammy's Ghost. Drama.....	990
(Pathe) Jealousy Foiled. Drama.....	1000
(S. & A.) On the Desert's Edge.....	1000
(Gau.) The Tramp's Find. Drama....	680
(Gau.) Forbidden Cigarettes. Drama..	335

March 6, 1911.

(Bio.) A Decree of Destiny. Drama..	995
(Pathe) Max Embarrassed.....	...
(Pathe) After a Boxing Bout.....	...
(Selig) The Little Shepherdess.....	...
(Lubin) Vanity and Its Cure. Com...	1000

March 7, 1911.

(Vita.) Wild-Cat Well. Drama.....	980
(Edison) Love at the Stock Market...	...
(S. & A.) The Little Drudge. Drama..	1000
(Gau.) The Barger's Daughter.....	...
(Gau.) An Ambitious Bootblack.....	...

March 8, 1911.

(Edison) Night of Terror.....	...
(Edison) The Old Family Bible.....	...
(Pathe) Red Deer's Devotion.....	1000
(Kalem) The Irish Honeymoon.....	980
(Urban) Fury of a Woman Scorned...	...
(Urban) Beautiful Wye Valley, England	...

March 9, 1911.

(Bio.) Conscience. Drama.....	995
(Selig) The Medallion.....	...
(Lubin) His Friend the Burglar. Com.	1000
(Melies) The Snake in the Grass. Drama	980

March 10, 1911.

(Pathe) Undying Love. Drama.....	740
(Pathe) Regatta on the Mekong River.	220
(Vita.) The Bridegroom's Dilemma. Com.	980
(Edison) How Bella Was Won.....	...
(Kalem) The Mission Carrier.....	1000

March 11, 1911.

(Vita.) Red Eagle. Drama.....	985
(Pathe) A Lonely Little Girl. Drama.	1000
(S. & A.) (Not reported).....	...
(Gau.) His First Sweetheart.....	...
(Gau.) Beautiful Gorges of Taru.....	...

REGULATING PICTURE SHOWS.

An ordinance passed by the upper house of the Kansas City Council regulates picture shows in the following particulars: Seats must be securely fastened to the floor in rows of six seats, the rows thirty inches apart; aisle spaces must be three feet; booths must be of galvanized iron and thoroughly fireproof and equipped with fire extinguishers; operators must be eighteen years old or more; exit doors must open outward and be illuminated with red lights.

NEW HOUSE FOR SARANAC LAKE.

J. H. Farrington, proprietor of the Bijou Theatre, Saranac Lake, N. Y., has plans nearly completed for a large theatre and motion picture house which he will erect at No. 55 Broadway this Summer. The new theatre will have a stage and a seating capacity of over 500, while the old place seated only 197. The new place will have a first floor and balcony, with the first floor on the street level, the old location being in a basement.

INDEPENDENT FILM RELEASES.

Feb. 27, 1911.

	Feet.
(Amer.) The Sheriff's Sweetheart	800
(Amer.) The Silence System	200
(Imp.) A Manly Man	1000
(Eclair) Punch, Drama	505
(Eclair) Beware of the Bomb	370
(Yankee) All for Gold	...

Feb. 28, 1911.

(Bison) A Warrior's Faith	900
(Powers) The Call of the Heart	950
(Thanhouser) The Little Mother	...

March 1, 1911.

(Ambrosio) Tweedledum, Aviator	900
(Atlas) (Not reported)	...
(Champion) A Western Girl's Choice	950
(Nestor) The Professor's Romance	...
(Reliance) The Trump Card	900

March 2, 1911.

(Amer.) College Chums	975
(Imp.) Army Manoeuvers in Cuba	500
(Itala) Nobility	900
(Rex) By the Light of the Moon	...

March 3, 1911.

(Bison) Owanee's Great Love	900
(Lux) Jack's Lucky Horseshoe	530
(Lux) On Their Honeymoon	450
(Solax) A Costly Pledge	...
(Thanhouser) Stage-Struck	...
(Yankee) Abduction of Parson Jones	...

March 4, 1911.

(Gt. Northern) The Rival Servants	...
(Itala) Foolshead More Than Usual	500
(Itala) Coto and the Flag	500
(Powers) Home, Sweet Home	950
(Reliance) From the Valley of Shadow	...

KIRKWOOD AND WALTHALL.

It is reported that Henry Walthall and James Kirkwood are no longer with the Reliance Company.

WORKING ON SUNDAY.

Three motion picture managers of Lancaster, O., were arrested recently on a charge of working on Sunday, the complaint being made by a clergyman.

MOTION PICTURE NOTES.

At Willimantic, Conn., counter attractions had no effect on the holiday business at the Bijou and Rialto; S. R. O. crowds saw unusual good bills of Licensed pictures.

Harry T. Laymon and J. D. Schmit, of Minneapolis, have purchased what was formerly called the Unique Theatre, at Brainerd, Minn., and after a complete overhauling and remodeling have opened it under the name of the Empress, and are doing a good business. Motion pictures exclusively. Seating capacity about 300.

ST. LOUIS.

Marie Dressler, Della Fox, and Grace George Appeared to Advantage.

The Shubert had Marie Dressler in Tillie's Nightmare, and Miss Dressler won and held her audience by her genuine fun.

Della Fox at the Century in Delightful Dolly, pleased very highly last week, despite a very poor medium. Fanny Midgely proved a prime favorite in songs.

Montgomery and Stone followed a week of The Old Town at the Olympic, with a second week. The two stars as partners in losing circus game were funny and melodious to heart's content. Alleen Crater did excellent character work. Melville Stewart, a very good baritone, assisted. The chorus was extremely good in voice and training.

Grace George in Sauce for the Goose at the Garrick pleased large houses last week. Frederick Perry as Harry Travers and Herbert Percy as John Constable did very noteworthy work.

Brewster's Millions returned to the American, with Carl Gerbardt as Monty Brewster, and Grace Nile as the Girl. They were well fitted for their roles; co. was very competent.

The Imperial Players staged Quo Vadis. The classic was very well received by the house's patrons, being well produced. Jessaline Rodgers as the Lygian maid was at her best; co. was adequate.

The James Boys in Missouri drew well at the Havlin. Old favorite was well received and presented by a competent co.

A performance of The Last Mine, a four-act drama, given by the Young Men's Sodality of St. Agatha's Church, was a real success. George Shield as Nevada, derellict prospector, displayed a dramatic grasp and power that verged on the professional.

Bills this week: Shubert, The Merry Widow; Olympic, The Lily, with Nance O'Neil and Charles Cartwright; Garrick, Bertha Kalich in Krentzer Sonata; Century, A Broken Idol; American, Fiske O'Hara in Wearing of the Green; Imperial, Imperial Stock co. in Sapho; Havlin's, Montana.

FRED L. DOYLE.

SPRINGFIELD.

A Good Week for the Court Square—Amateur Offerings Drew Well.

Another full week at the Court Square Feb. 13-18 included The Mayor of Tokio 13, 14, by local K. of C. talent, and well pleased audiences. Among those who took part were A. Brazell, Thomas J. Moran, Florence Harrigan, Joseph J. Shea, and Frank Conlin. The New York Philharmonic Orchestra paid their annual visit 15. The Kapparappers 16 (local, for benefit of Day Nursery). Good work was contributed by Robert F. Day, Robert M. Pepper, John D. Stuart, Anna Holden, Caroline Lloyd, and Marjorie Stone. Every seat in the house was taken for Mrs. Fiske's presentation of Becky Sharp 17. The finished work of the star, supported, as she was, by an exceptionally fine co., made the play a delight from curtain to curtain. Large delegations from Smith College and Mount Holyoke Seminary were present.

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VAUDEVILLE.

The current vaudeville bills are:

Fifth Avenue.—Kitty Gordon, the recent star of Alma, Where Do You Live? is displaying some dazzling gowns, including a modification of the harem skirt, and six new songs. Valerie Bergere and Tempest and Sunshine hold prominent places on the first Lenten bill. Miss Bergere, ably supported, is presenting Marie Doran's one-act romantic drama, Carmen, while Tempest and Sunshine will make their farewell vaudeville appearances prior to their forthcoming engagement at the Winter Garden. Male performers will occupy the next five places of honor: York and Adams, in Hebrew parodies; George B. Reno and company in acrobatic grotesqueries; Three Leightons in A One-Night Stand in Minstrelsy; Arthur Bowen, singing caricaturist; Michael Fitzgerald and his Eight English Juggling Girls, and the Three Athletes complete the programme.

Manhattan Opera House.—Frank Keenan, Fanny Rice, Connolly and Webb, Harry Breen, Brown and Blyler, Patna and Her Pickaninnies, Bertisch, Juggling Delisle, Mrs. Eva Fay, Hammerstein's.—Maggie Cline, James Thornton, Elfie Fay, Cole and Johnson's Troupe of Colored Entertainers, Nina Morris and company in Who Shall Condemn? Roberts' Trained Rat and Cat Circus, Tyson and Brown, and Carl Rachetta.

American.—Vesta Victoria, Madeline Sachs, Hawaiian Four, Inza and Lorella, the Great Buckner, Arthur Reece, Randow Brothers, Pendleton Sisters, Tom J. Penfold, Mlle. Olive, Roberts, Hayes and Roberts, and Leslie Moresco and company.

Plaza.—George Lashwood, Ma Gosse, Last Days at School, The Cowpuncher, Edith Leroy, El Rey Sisters, Seven Florens Family, Kelly and Wilder, Orpheus, Zimmer, Charles Kenna, Fox and Foxie, and Burgess and Clara.

Colonial.—McIntyre and Heath, John W. Wor'd and Mindell Kingston, Mary Norman, Gus Edwards' School Boys and Girls, Marie and Billy Hart, Gordon, Eldrid and company, Marie Rock and Brother, Musical Craigs, and The Man Hunters.

Alhambra.—Dustin Farnum, Belle Blanche, Laddie Cliff, Harry Tighe and His Collegians, Tom Edwards, Exposition Four, Amoros Sisters, Howard's Musical Ponies, and Cooper and Robinson.

Bronx.—The Darling of Paris, Ray Cox, Phil Staats, International Polo Team, Avon Comedy Four, Rothwell Browne, Tom Mahoney, the Tossing Austins, and Mrs. Gardner Crane.

THE RECORD OF DEATHS.

Edward A. Lefebre, for twenty-two years with Gilmore's Band and afterward with Sousa's Band, died in Brooklyn, N. Y., Feb. 22, of apoplexy. He was a saxophone soloist. He was born in The Hague, Holland, Dec. 15, 1838. In 1858 he went to Cape Town, where he was leader of the Liedertafel Germania. In 1860 he became a member of the Alhambra Palace Orchestra, London, and then went to Covent Garden. He came to America with the Parepa Rosa Grand Opera company. He was a member of the Musical Mutual Protective Union, the Elks, the Masons, and the Twenty-second Regiment Band. He leaves a wife, four daughters and three sons.

Mrs. Granville A. Ellis, known in the literary world as Max Eliot, died at her country home, Pentwynn, on the Isle of Wight, Feb. 21, after a long illness. Mrs. Ellis was born in Dayton, O., in 1860, her maiden name being Anna Mai Rosler. At one time she was on the staff of the Boston "Herald," and wrote for the New York "Herald" and New York "World." She founded the Boston "Amusement Gazette." In 1891 she went abroad to live. Among her writings was a biographical work, "Actors at Home."

Frankie Emmett, in private life Elizabeth Francis-Bannister, died at her home, 720 Eyms Street, West Hoboken, Tuesday, Feb. 21, of tuberculosis. She was born in Fall River, Mass., thirty-five years ago, and had been in the theatrical profession for fifteen years. She was known as "The Little Girl With the Big Voice." The funeral was at Calvary.

William Miller, familiarly known as "Billy" Miller, who had appeared in several road thrillers, such as The Night Before Christmas, Driven from Home, Smart Set, and Me, Him and I, died in Milwaukee, Wis., Feb. 14, at the age of twenty-six years.

DATES AHEAD.

Received too late for classification.

ACROSS THE GREAT DIVIDE (George W. Lyons, mgr.): Bloomfield, Ind., 1, Elnora 2, Worthington 3, Franklin 4, Martinsville 6, Cloverdale 7, Waveland 8, Bainbridge 9, Clinton 10, Montesuma 11.

BALANCE, THE (F. L. Shotwell, mgr.): St. Paul, Minn., 27-March 1, Minneapolis 2-4, Grand Rapids, Mich., 6, Oshkosh 7.

BUSTER BROWN (Buster Brown Amusement Co., mgrs.): Jackson, Miss., 1, Vicksburg 2, Monroe, La., 3, Shreveport 4, Texarkana, Tex., 6, Hot Springs, Ark., 7, Little Rock 8, Pine Bluff 9, Helena 10, Clarksdale, Miss., 11.

CHICAGO STOCK (Chas. H. RossKam, mgr.): New Britain, Conn., 27-March 4, New London 6-11.

CUMINGS STOCK (George H. Hill, mgr.): Fitchburg, Mass., Feb. 27—indefinite.

DANIEL BOONE ON THE TRAIL (Eastern; Charles A. Teaff, mgr.): Earlington, Ky., 1, Russellville 2, Bowling Green 3, Clarksville, Tenn., 4.

DANIEL BOONE ON THE TRAIL (Western; S. A. Mitchell, mgr.): Chillicothe, O., 1, Trenton 2, Piattsburg 3, Lexington 4.

DODGE, SANFORD (B. S. Ford, mgr.): Hibbing, Minn., 11-12.

FIELD'S MINSTRELS (Al. G. Field, mgr.): Rock Island, Ill., 5, Marshalltown, Ia., 7, Des Moines, Ia., 7, St. Joseph, Mo., 8, Atchison, Kan., 9, Topeka 10, Chanute 11.

GIRL FROM RECTOR'S (A. H. Woods, mgr.): Portland, Me., 3, 4, Dover, N. H., 6, Portsmouth 7, Laconia 8, Franklin 9, Gardner, Mass., 10, Bennington, Vt., 11.

MADAME SHERRY (Co. C; Woods, Frazee and Lederer, mgrs.): Birmingham, Ala., 1, 2, Meridian, Miss., 3, Columbus 4, New Orleans, La., 5-11.

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MADAME SHERRY (Co. D; Woods, Frazee and Lederer, mgrs.): Pittsfield, Mass., 1, No. Adams 2, Bennington, Vt., 3, Brattleboro 4, Barre 6, Burlington 7, Ogdensburg, N. Y., 8, Watertown 9, Oswego 10, Geneva 11.

MANNERING, MARY (Messrs. Shubert, mgrs.): St. Paul, Minn., 6-8.

MODERN SALOME (Morrison and Hefferlin, mgrs.): Newark, N. J., 6-11.

NEWLYWEDS AND THEIR BABY (Western; Lefler-Bratton Co., props.): Selma, Ala., 2, Birmingham 3, 4, Anniston 6, Gadsden 7, Rome, Ga., 8, Chattanooga, Tenn., 9, Knoxville 10, 11.

NOBODY'S DAUGHTER (New Theatre): New York city Feb. 27—indefinite.

PECK'S BAD BOY (Benner and Cutter, mgrs.): Charleston, Ill., 1, Newton 2, Robinson 3, Mattoon 4, Shelbyville 6, Assumption 7, Mount Pulaski 8, Stonington 9, Hillsboro 10, Alton 11.

RUSSELL, ANNIE (Liebler and Co., mgrs.): Chicago, Ill., 6-11.

TEMPEST AND SUNSHINE (A. J. Woods, mgr.): Terre Haute, Ind., 5, Princeton 6, Albion, Ill., 7, Fairfield 8, Vincennes, Ind., 9, Sullivan 10, Robinson, Ill., 11.

THAYER, HERBERT (H. P. Brown, mgr.): Macomb, Miss., 1, Brookhaven 2, Greenwood 3, Yazoo City 4, Macon 6, Starkville 7, Aberdeen 8, Amory 9, Corinth 10, Florence, Ala., 11.

THIEF (Eastern; Geo. A. Sullivan, mgr.): Blairsville, Pa., 6, Punxsutawney 8, Dubois 10, Austin 14.

TWO AMERICANS ABROAD (Eastern; L. A. Harris, mgr.): Lorain, O., 1, Crestline 2, Millersburg 3, Killbuck 4.

LETTER LIST.

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WOMEN.

Ahlers, Emmi, Bessie Abbott, Mrs. A. Andrus, Flo Addler.

Brooke, Myrd, Anne Blanche, Agnes Bruce, Ruth Blake, Mrs. Leo Bell, Ermina Benson, Arline Bennett, Mrs. H. Bowers, Sibyl Brennan.

Coghlan, Rose, Edna Crawford, Maud Cooling, Jeanette Connor, Catharine Countiss, Myretta Chatham, Jane Courtney.

Dunbar, Louise, Gladys Deein, Jeanne Delmar, Louise Dacre, Irene Daniels, E. H. Darling.

Erroll, Kathleen, Helen Everett, Ann Eglesston, Erminia Earle.

Fraser, Mrs. L. T., Virginia Frankenstein, Beth Fate, Anna E. Fay.

Gallup, Gloria, Grace Greswald, Saltie Godfrey, Esterbrook Galloway.

Hines, Margery, Cora Hummer, Mme. Oliver Harper, Bessie Hale, Helaine Hadley, Grace Huff, Ethel Hunt, Mabel Hile, Mrs. B. D. Harris, Lillian Hoffman.

Ives, Charlotte, Elinor Irving.

James, Adele, Adelaide Jackson.

Kline, Alice, Alice Kemp, Ida Kite, Marion Kerby.

Long, Mrs. N., Florence Lester, E. Lane, Al. Lyon, Caroline Lee, Myrtle Addle La Pointe, Mollie Lowell.

Morrell, Bertha, Mrs. J. Moore, Julia Morton, Clara Martin, Virginia Milton, Florence Helen Miller, Irma Manning, Mabelle Moyles, Alice Mortlock, Elizabeth Marbury, M. Morris, Lizzie McCall.

Nelson, May, Charlotte Nielson, Mabel Nash, Mary Nelson.

Olney, E. G., Emily Olvin, Thelma Overbury.

Poole, Nancy, True Haple Polhill, Doris Parfore.

Quimby, Cassius.

Rogers, Dorothy, Lansing Rowan, Anna Rosemond, Mabel Rise, Miss N. Ross, Helen Ryerson, Kittie Ripley.

Stone, Muriel, Salita Solono, Ann Stodard, Marie Shotwell, Willene Bohar, Daisy Snyden, Antonio Stross, Sylvia Stage, Myrtle Starke.

Toncray, Kate, B. C. Taylor, Mrs. Tammany, Hazel Tout.

Vaughen, Maud, Rose Verner, Julia Varney, Helen Voelker.

Ward, Stella E., Virginia Whitesell, Miss Walker, Josie Williams, Katharine Walsh, Mildred Warner, Cecile Whitmer, Clare Weldon, Zaleska, Rosina, Virginia Zallman.

REGISTERED LETTERS FOR LADIES.

Addie La Pointe, Connie Lehr, M. Moultan.

MEN.

Adams, R., A. Albers.

Bosbell, James, Will Baker, Lawrence Brooke, Austin Beattie, Charles Balsar, Fred Brown, Edwin Brandt, E. Beck, John Bell, Conrad Bodden.

Chandler, Byron, Lawrence Coever, J. E. Cline, Harry Crandall, Mr. Clevette, Jas. B. Coughlin, Harry Crandall, Edwin Clark, Wm. Courtway, Lloyd Carleton, Jas. B. Cunningham.

Dunlay, Willie, Byron Douglas, Frank Dear, Dudley Digges, Al. Devitt, John Dillion, Leander De Cordova, Chas. Deland.

Emerson, Harry, Billy Elliott, H. E. Elkas, James Edwards, Gerald Emerson, Channing Ellery.

Foelner, Max, John Farrell, Dustin Farnum, Louis Foley.

Grady, Henry, Paul Gilmore, Sully Girard, J. M. Gillies, Robt. Ganthomy, Jas. Grant.

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Meade, Dwight, Henry Mortimer, Sam'l Marcelus, M. T. Moon, Bernard Mullin, Armond Meinotte, Ed. Martin, James Mace, Walter Miller, Julius McVicker, Myles McCarthy, Geo. McIntosh, Carl McBride.

Norris, Wm.

O'Connor, Edward, Cecil Owen.

Plummer, Lincoln, Geo. Prick, Ed. Philippa, Hamilton Park, Loyd Pedrick, Horace Porter, Randolf, Charles, Herbert Rawlinson, E. Ratcliffe, Jos. Robinson.

Starr, J., Lional Strauss, H. J. Simpon, R. Schroeder, R. Slatton, Wm. B. Sneath, C. W. Spacy, Jerome Storm, C. T. Smith, Ed. Stein, James Sullivan, Fred Solomon, A. Q. Scammon, Manuel Snyder.

Tremayne, W. A., Ed. Trautman, Jim Towney, Wm. Tullwood, Louis Talbot.

Vernon, Jack, Denton Vane.

Woolthrope, Bud, John Webber, Robt. Whittier, George Wiseman, Marshall Wilder, C. Wyngate, Fred Wards, Henry Woodruff, Wm. West.

REGISTERED LETTERS FOR MEN.

Ernest Franconi, Walter N. Lawrence, Charles L. Miller, C. S. Morrison, Sidney McCurdy, Frank Rowan, Henry Migley.

Births

CROSBY.—A daughter, Carolyn, to Mr. and Mrs. Henry Crosby (Mabel Dillingham), in Salt Lake City, U., Feb. 19.

JONES.—To Mr. and Mrs. J. Jolly Jones, at Waterloo, Ia., on Feb. 17, a daughter.

Married

AITKEN — JONES. — Spottiswoode Aitken to Marion Dana Jones, in Atlantic City, N. J., Dec. 29.

MACENTEE—PECK.—George MacEntee and Mrs. Vera Peck, in New Haven, Feb. 6.

RANDOLPH—GRIFFITH.—Otto G. Randolph and Minta V. Grimth, at Columbus Grove, O., on Feb. 16.

Died

BRACKETT.—Mrs. Helen Hedela Brackett, in New York, Feb. 20.

ELLIS.—Mrs. Granville A. Ellis (Max Eliot), in the Isle of Wight, Feb. 21, aged 71 years.

EMMETT.—Frankie Emmett (Elizabeth Francis Bannister), in West Hoboken, N. J., Feb. 21, aged 35 years.

JAMES.—Granville James, in New York, Feb. 13, aged 39 years.

KEYES.—Daniel Keyes, in Brooklyn, Feb. 14.

LEFEBRE.—Edward A. Lefebre, in Brooklyn, N. Y., Feb. 22, aged 72 years.

LONG.—Jane C. Long, at Boston, Mass., on Feb. 12.

McCORD.—Lewis McCord, in Harrisburg, Pa., aged about 80 years.

MILLER.—William Miller, in Milwaukee, Wis., Feb. 14, aged 26 years.

SUTHERLAND.—Albert H. Sutherland, in New York, Feb. 21, aged 50 years.

WARD.—Daniel Ward, in Worcester, Mass., Feb. 26, aged 65 years.

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News-Tribune, Feb. 13..

Pinto Crockett is a part that peculiarly fits the radiant and charming personality of Maude Leone, and she scored heavily in her part at both of the performances yesterday. The girl is loyal and straightforward and typical of the country that, in the days that are already passing, produced men and women that have long been held up to our admiration in literature and the drama. Miss Leone makes much of the part. She has utilized to every advantage every telling line, has subtly shaded the character until it stands out before the eyes of the auditor as one finely drawn and at the same time possessing the human quality without which a portrayal will cease to please or even interest.

Miss Leone adds a personal charm that has in the past endeared her to the hearts of the Duluth audiences.

Evening Herald, Feb. 13.

Maude Leone has done few better things in this city than the part of Pinto Crockett, the Western girl, who is self-reliant, loyal to her friends, and fearless to those fighting her. Miss Leone won much praise in the West for her rendition of the part, and yesterday her work won the commendation of both the afternoon and evening audiences. The actress knows the Western country and its people, and she makes of Pinto Crockett a type of the woman who might have been met in the passing chapter of Western history.

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